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A DECORATIVE PANEL BY CHARLES PRENDERGAST SHOWN AT THE KRAUSHAAR GALLERIES

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NOVEMBER
1926

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*The Cover, "Portrait of the Marquis Ferangeli," is by Andrea Appiani.
Courtesy of the Ehrich Galleries*

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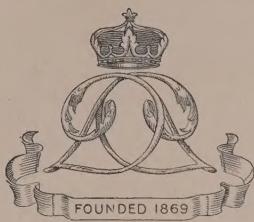
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ART IN EVERYDAY LIFE

BY LEONORA R. BAXTER

HISTORY reveals the fact that woman often plays an important part in constructive advancement. The story of her cultural unfolding has many chapters and especially in the pursuit and adaptation of beauty is she a welcome and invaluable adjunct, supplementing the progress of men with the intuitive genius of her sex. In America particularly, where we are new, rich, and receptive, "art in everyday life" is developing in exact ratio with the aspirations and taste of women. This factor has wrought a great and basic change in commercial service, has raised the standard of democratic art, and has established a sophisticated excellence of supply to meet the demand of a critical and discriminating feminine public. Women represent eighty per cent of the purchasing power of the world and therefore must be reckoned with as the main source of selective distribution. As such they wield a mighty scepter. It has been truly said by a king of modern industry that "the history of retailing in the last century is the history of women's rights." Arguing from this premise, one may readily assert that interior decoration, which is so essentially a woman's concern, has become of paramount importance, not only commercially but culturally, as everything pertaining to it reflects the manners, customs, and feeling of a people. Before the world was so closely knit together by modern methods of communication and contact, each

country clung to its own conception of life and of art. But now there exists in art a brotherhood of mankind, and catholicity has become a characteristic of every lover of beauty. Therefore America, representing all nations, responds with intelligent appreciation to the art of the universe, and many centuries and countries contribute to the decoration of our homes.

In this connection it is interesting to review the growth and evolution of the firm of Lord and Taylor, epitomizing, as it always has, the best and highest phases of public service and commercial development. The first of February, 1926, marked its Centennial — a hundred years of steady progress, based and built upon a sound and outreaching policy. The celebration which began then will continue until the hundred and first year is finished, and is taking the form of putting concretely before the public many realized ambitions and dreams. One of the most comprehensive and beautiful of these dreams is the new department of Antiques, Reproductions, and Decoration, and it has a setting worthy of it. The eighth floor is transformed into a place of old world atmosphere and charm where one wanders through Gothic halls, French salons, Spanish patios, and English and Italian chambers of authentic and complete beauty. The collection of antiques assembled here is of the broadest scope as to period, design, country, and influence, chosen and combined with the evolved acu-



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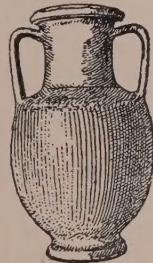
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men of the connoisseur, thereby presenting at its best the art of the interior from the fifteenth through the nineteenth century. Lord and Taylor seek to interpret the past as a cultural unity, and by tedious travel and unsparing effort have selected from each country that which expresses its essence in beauty of design, excellence of craftsmanship, and charm of color, gathering these examples of art for the purpose of making them accessible to all who are sensitive to fine interiors and pricing them within the reach of a larger number of persons than usually constitutes the coterie of collectors and antiquarians. This triumph of modern merchandising has been accomplished by experts, both men and women, who lavished upon it their time and talent and who rightly feel that the result is indeed a notable achievement.

It is regrettable that lack of space precludes enumeration of the treasures of this exhibit. The writer found it almost impossible to select from such wealth of material an example for illustration. The Della Robbia portrayed here is a product of the fifteenth century, and is attributed to the *atelier* of Andrea della Robbia who, with his uncle, Luca, was the inspiration and genius of the renowned Della Robbia family, doing more than the others, perhaps, to transform the art of glazing terra-cotta sculpture into a great ceramic industry. The style of Andrea was essentially his own. Content with simple composition and themes, he gave refinement and grace to whatever he undertook. As subjects women and children held his attention, and his Madonnas are especially distinctive for they are not motherly peasants but aristocratic ladies, clad in fine linen; and his children are always charming. In the construction of frames Andrea exhibits the same qualities of symmetry and balance. If he uses architectural moldings it is not the clumsy variety found in some of the works of the Robbia school, and upon all of his handiwork his unerring sense of color lays its final note of delicate beauty. In the example given here the milk-white figures of the madonna and child rest against a background that repeats the deep soft blue of Italian skies. The sculpture is thirty-two inches high and eighteen inches wide. This country can boast of but one other fine Della Robbia,

which is in the Metropolitan Museum of Art, and in England the Victoria and Albert Museum proudly displays a masterpiece of Andrea which is closely related to the one owned by Lord and Taylor.

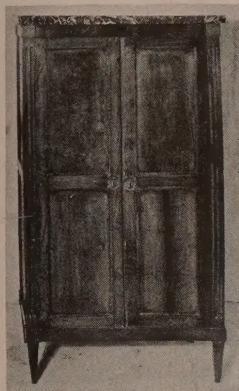
WHEN the Arabs became the most powerful and wealthiest nation of mediæval times, they assimilated and encouraged the industrial arts of their subjugated provinces and nations, and in none of the arts was their influence more widely felt than in woven fabrics. Their courts were sumptuously attired in figured silks shot with gold, and gorgeous velvets and damasks were introduced into the Western world. The Arabs invaded Spain in 711 A.D., and Spain henceforth produced richly patterned fabrics, of magnificent color and quality, corresponding in technical characteristics, if not in design, to those of Sicily. But it was in the sixteenth century that the art of weaving reached its peak in Europe, and Charles V of Spain employed the most renowned artists of his day to come to Spain to create vestments for his cathedrals and hangings for his palaces. The best preserved and finest mediæval fabrics are those that have been in the possession of the Church, which from an early period of its history was a great patron of the more sumptuous products of the weaver's art. Carvalho Brothers, members of a prominent Portuguese family, are through lineal association, specialized education, and travel, eminently fitted for the vocation of collectors and connoisseurs of old fabrics. In their House of Old Fabrics one finds the best of such treasures, as well as a few pieces of exceptional old furniture. Portrayed here is a selection which once graced the ecclesiastical solemnities of the Saint Clair's convent at Badajoz, Spain. It is a cope of rare beauty of design and color, fashioned of Spanish sixteenth century red brocade, with the design in gold, and the galloon and fringe are of unalloyed silver, heavily gilded. The entire article is hand-woven, even to the silk lining and the coarse linen interlining. There are numerous ways in which such a piece may be used to enhance the surroundings of appreciative laymen and bring to their homes a touch of mediæval times.



Courtesy of the Hampton Shops

PART OF THE INTERIOR OF AN OLD SPANISH ROOM. THE MANTEL IS AN EXACT COPY OF ONE IN THE HOME OF EL GRECO IN TOLEDO AND THE TAPESTRIES ON EACH SIDE OF IT ARE VERY RARE GOTHIC HANGINGS FROM A SPANISH CATHEDRAL

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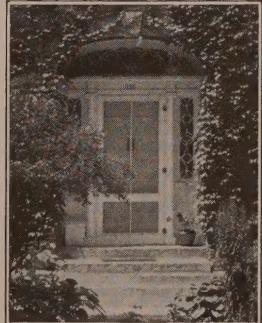
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Courtesy of Benello Brothers

THREE EXAMPLES OF MODERN VENETIAN GLASS, EACH A REPLIC A OF AN OLD PIECE. THE FIRST IS COPIED FROM A PAINTING BY PAOLO VERONESE, THE SECOND FROM ONE BY HOLBEIN, AND THE THIRD IS FROM CARAVAGGIO

MODERNISTS are keenly interested in acquiring from Spain bits of beauty which lend to present-day environment some of the atmosphere and charm of that enchanting country. The decorative value of uncluttered wall and floor space was emphasized in old Spain and against such a background the few pieces of furniture stood out with an air of quiet grandeur. Elaboration and color came from rich hangings of damask, tapestry, or velvet, and from the carved and painted wooden ceilings, brilliant tiles, and intricate plaster work, which reflected the Moorish tendency. It is rather difficult to realize that the addition of a strong Oriental influence to a taste for Spartan simplicity of line and structure is what produced the unified result which is known as Spanish. Until the beginning of the seventeenth century most of the artisans of Spain were Moors, and they left upon Spanish tastes an indelible impression.

The illustration pictures a portion of the beautiful Spanish room at the Hampton Shops, and shows some rare treasures. The mantel is an exact copy of one in the home of El Greco, at Toledo, and was made in Spain. On each side are fifteenth century chairs that could almost be mistaken for English of the period of Charles II, and hanging above them are very rare Gothic tapestries from a Spanish cathedral. The chairs all have the original brocatel, except one which is covered in old red leather. The rug is of the late seventeenth century and is Spanish, probably made at Alcazar, but shows decidedly the influence of the Savonnerie factories, although bolder in design and heavier in color than the French carpets. There are interesting pieces of old iron and some beautiful velvets and brocades on the walls and in the cushions, all authentic antiques and fitting perfectly into this harmonious ensemble.

NATIVE historians assert that the art of glass making was practiced in the lagoons of Venice as early as the fifth century, where there were certainly extraordinary advantages for its manufacture, abundance of fine sand, maritime plants yielding alkali, and isolation which precluded competition. The existence of these natural advantages contributed later to Venetian supremacy in the glass industry, but it is known that in the days of her triumph Venice was not content with her natural products and sent her boats to the classic river Belus to gather and bring

home the sands celebrated by so many pagan writers. Later on Venice became jealous of the outside world and removed her glass workers to the easily guarded island of Murano, where the imprisoned artists, segregated by a narrow strip of restless sea, brought their art to its supreme height.

During the fifteenth and sixteenth centuries the character of Murano blown-glasses is notable for the simple and logical structure of the objects, their beauty being derived essentially from harmony of proportion. Their shapes and forms were usually created to order for the various royal families of Europe, bearing the imprint of the Renaissance. It is significant that the most renowned artists of the time lent their talent and inspiration to the glass-workers, whose work is often reproduced in paintings of the masters. Paolo Veronese paints them into his greatest compositions, and we find them worthy of the brush of Tintoretto, Holbein, Pinturicchio and Titian, and later on in the pictures of Caravaggio and Tiepolo. At the beginning of the seventeenth century Murano began to degenerate and in Northern Europe other glass industries were initiated by immigrant masters of Murano. Shortly afterward the fall of the Venetian republic completely destroyed the glass industry in Venice, but, at the end of the nineteenth century, through the efforts of Abbot Zanetti, the renaissance of Murano glass was begun. In the first decade of this century it was used commercially and all the forms of preceding centuries were repeated without discrimination between the best and the worst. After the World War, however, at the initiative of young and new energy, and with the collaboration of foremost artists, there arose the nucleus of the splendid Murano blown-glasses of today.

Gathering around them the best local elements, and inspired by the best models of past periods, Venini and Company of Murano have recaptured the lost excellence of the early masters and are producing blown-glasses worthy in every way of their prototypes. Illustrated are three exquisite examples of modern Venetian glass, each a replica of a famous old piece, displayed in the shop of Benello Brothers, New York representatives of Venini and Company. From left to right the first one is taken from a painting by Paolo Veronese in the Accademia at Venice, the second is from the painting of George Gisse by Holbein in the Royal Gallery in Berlin, and the third is from the painting *Bacco il Giovane* by Caravaggio, in the Uffizi in Florence.





Courtesy of Mrs. Edward F. Hutton

JUPITER AND ANTIOPE, BY FRANÇOIS BOUCHER

Nothing could be farther from the classical tradition of rendering scenes from Greek mythology than this work, suggesting the artist's scene painting, nor do any of his easel pictures more completely represent the sentimental art of Boucher and the artificial court life of his time. This tapestry is one of a pair in the collection of Mrs. Edward F. Hutton and belongs to the series of "Loves of the Gods" of which there were nine pieces which went on the looms in 1749. This is numbered as four in this series

INTERNATIONAL
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NOVEMBER, 1926

AMERICA'S BEAUV AIS-BOUCHER TAPESTRIES

BY GEORGE LELAND HUNTER

FRANÇOIS BOUCHER WAS GREATER AS A DESIGNER OF TAPESTRIES THAN
AS A PAINTER. THE BEAUV AIS FACTORY WOVE SIX SETS FROM HIS DESIGNS

THE finest tapestries of the sixteenth century were designed by Bernard Van Orley, and made at Brussels. The finest tapestries of the seventeenth century were designed by Charles Lebrun, and made at the Gobelins. The finest tapestries of the eighteenth century were designed by François Boucher, and made at Beauvais. Boucher was easily first among tapestry designers of the eighteenth century. This, the shop managers of the Gobelins—Audran, Cozette and Neilson—fully appreciated. In 1754 they sent a memorial to the administration stating that for lack of suitable designs the Gobelins couldn't get private work "and for nearly twenty years the Beauvais factory has been kept up by the attractive paintings made for it by Sr. Boucher. To prevent the decadence of the Gobelins factory, it is necessary to attach to it Sr. Boucher." The Beauvais factory being a private enterprise, while the Gobelins was a state institution, they felt that the administration should favor the Gobelins at the expense of Beauvais—which it did, but in vain for Boucher's great period was past.

Boucher was much greater as designer of tapestries than as painter of pictures. The decorative details that enrich his work are expressed more completely and more satisfactorily with the bobbin than with the brush. His contrasts are, by the ribs and hatchings and slits of tapestry, so powerfully accentuated that he is able without neglecting or losing detail to play with elusive gradations of tone and mysterious blending of gentle hues, just as did the Chinese by whose marvelous art he was inspired. Perhaps the fact that his father was a designer of embroideries may have developed his texture sense exquisitely at an early and unforgettable age. Certainly his texture treatment of nudes—skin rosy with blood

flushing hot beneath—transforms them from the least attractive to one of the most attractive parts of tapestry.

The brothers Goncourt wrote of Boucher: "He is one of those men who typify the taste of a century, who express it, personify it, and incarnate it. The French taste of the eighteenth century is manifested in him in every particular of his character. Boucher will remain not only the painter of it, but the witness, the representative, the type of it."

M. de Marigny, the king's director of buildings and brother of Madame de Pompadour who studied drawing and painting with Boucher, had herself and her dogs painted by him, and followed his advice in decorative matters generally, wrote: "M. Boucher has all the talents a painter can have. He is equally successful in history, landscape, architecture, fruits and flowers, animals, etc. He composes well, he draws well; his compositions are always rich, profuse, and in the high style. His color is agreeable and fresh, his brush facile, flowing and light, his touch spirituelle; there is little expression; his female heads are pretty rather than beautiful, coquettish rather than noble; his draperies almost always have too many folds, and the folds themselves are too much broken up; sometimes they are a little heavy and do not follow the lines of the figures sufficiently. He has painted many large and very rich pictures from which excellent Beauvais tapestries have been executed. These pictures are not highly finished, they are completed almost in a stroke; but that is enough for tapestry."

Boucher's cartoons for tapestry are more like Gothic tapestry cartoons than any others later than Van Orley. They give opportunity to the weaver to employ effectively—though on a smaller scale than in Gothic—the



Courtesy of Mr. Henry E. Huntington

"FISHING" IS FROM THE "NOBLE PASTORALE" WHICH WENT TO THE LOOM IN 1755 AND WAS THE LAST SET DESIGNED BY BOUCHER FOR THE BEAUVAIS FACTORY. MR. HUNTINGTON HAS FIVE OF THE SET WHICH INCLUDES SIX TAPESTRIES

slits and hatchings and ribs of tapestry texture. Compared with most Renaissance tapestries, and with all seventeenth century tapestries, Beauvais-Bouchers excel in the skilful use of tapestry technique.

Gothic tapestries have a high sky line, and accentuate verticality and straightness in the lines of the composition. Boucher tapestries have a low sky line, and abound in rococo curves, with moderate emphasis on the horizontal. Gothic colors are strong and Boucher colors are gentle. But in many respects, Boucher tapestries mark a return to Gothic principles. There is the same richness of small decorative details and absence of heavy baroque shadows. There is the same love of life out-of-doors, and of life contemporary. Boucher's landscapes with personages are strangely like the great Gothic *Country Life* tapestries such as the famous set at

the Cluny Museum, and Mr. Mackay's three from the Château de Chaumont. Like the Gothic cartoonists Boucher up-to-dated all that he touched. Boucher's *Psyche*, and *Loves of the Gods* sets, are just as completely French rococo, as the fifteenth century *Trojan War* set was contemporary Gothic. There is none of the antiquarianism that made unreal so many of the tapestries of the sixteenth and seventeenth centuries, even those with contemporary subjects.

There were woven at the Beauvais factory six sets of tapestries by Boucher, totaling forty-five separate pieces: the Italian set of fourteen pieces; the *Story of Psyche*, five; the Chinese set, six; the *Loves of the Gods*, nine; the *Opera Fragments*, five; the *Noble Pastorale*, six. Most of these were repeated from six to twelve times according to the popularity which they enjoyed.



SEVERAL YEARS AFTER BOUCHER RETURNED FROM STUDYING IN ITALY, HE WAS INVITED TO SUBMIT DESIGNS AT BEAUVAIS. THE FIRST THREE OF THE ITALIAN SET, WHICH INCLUDES THIS "FISHING" FORMERLY IN THE DUVEEN COLLECTION, WENT ON THE LOOMS IN 1736 AND WERE MODERATELY SUCCESSFUL. OTHERS WERE ADDED FROM TIME TO TIME, THE FOURTEENTH AND LAST IN 1762. ALL OF THE ITALIAN SET ARE REMINISCENT OF ITALY WITH ITALIAN OR FRENCH-ITALIAN PERSONAGES, AND WITH ARCHITECTURAL BACKGROUND BORROWED FROM ANCIENT ROMAN RUINS



Courtesy of Duveen Brothers

THE ITALIAN TAPESTRIES DESIGNED BY BOUCHER WERE SMALL AND EVIDENTLY PLANNED FOR POPULAR CONSUMPTION, BUT WERE SOMETIMES MADE TWO IN ONE PIECE AS IN THE CASE OF THE "PEEP SHOW," HERE ILLUSTRATED

Several years after Boucher returned from studying in Italy, he was invited to submit designs at Beauvais. The first three of the Italian set went on the looms in 1736, and were moderately successful. Others were added from time to time, the fourteenth and last, in 1762. These were small tapestries evidently planned for popular consumption, but were sometimes made two in one piece, when a more imposing size was desired. All of the Italian set are reminiscent of Italy, with Italian or French-Italian personages, and with architectural back-

ground borrowed from ancient Roman ruins. Except in the Chinese set we find a similar architectural background in Boucher tapestries generally.

The *Story of Psyche* that went on the looms in 1741 established Boucher as first among tapestry designers and cartoonists. It is a monument not only to his artistic ability but also to the beauty of his young wife who was his model for all or nearly all of the female figures. Evidently Boucher listened well to his friend Bachaumont, who advised him when he received the com-

mission: "Read and read again the *Psyche* of Lafontaine, and above all study well Madame Boucher." As the quotation shows, the *Story of Psyche* that Boucher studied was not the ancient Latin narrative of Apuleius, but the improved and enriched version made by Lafontaine at Château Thierry for his friend and patroness, the Duchess of Bouillion, one of the nieces of Mazarin.

The story is a familiar one, but not so familiar that everybody knows it. Psyche was the youngest of the three daughters of an ancient Greek king. She was so beautiful that the homage due to Venus was given to her. Venus in revenge prevented any suitor from seeking the hand of Psyche in marriage. Psyche's parents in distress sought the oracle who responded that the husband destined for Psyche was "a cruel monster who lacerates hearts, destroys families, feeds on sighs, bathes in

by woods and sky, sits Psyche, innocently nude, soon to be attired by the maidens in rich wedding garments and adorned with wreath of diamonds and precious stones.

Mrs. Alexander Hamilton Rice has the complete *Psyche* set. The Mrs. George Gould collection contained a splendid example of *Psyche Displaying the Treasures to her Jealous Sisters*. Mr. Edward Tuck, an American long resident in Paris, has *Psyche's Arrival at Cupid's Palace* and *Psyche Displaying Her Treasures*, combined in one.

The Chinese set went on the looms in 1743, originated by Boucher in the form of small color sketches now in the Besancon Museum, and developed into full-size cartoons by Jean Joseph Dumons. Mrs. E. T. Stotesbury has three of the set, and Mrs. F. F. Prentiss one. Mrs. Prentiss' *Chinese Fair* is as fresh as the day it left the



Courtesy of Mrs. Alexander Hamilton Rice

THE "STORY OF PSYCHE" IN 1741 ESTABLISHED BOUCHER AS FIRST AMONG TAPESTRY DESIGNERS. MRS. RICE HAS THE COMPLETE PSYCHE SET OF FIVE PIECES. THE ONE REPRODUCED HERE SHOWS PSYCHE DRESSING AFTER THE BATH

tears," and bade them conduct her with funereal pomp to the top of an adjacent mountain inhabited by dragons, hydras and other awful beasts, where the monstrous husband would be waiting.

Abandoned on the mountain Psyche was faint with fear till she suddenly felt herself raised gently by a god whom she afterwards learned to be Zephyr, and wafted to a wonderful palace where she was welcomed by a troop of lovely maidens. Having shown Psyche through the magnificently furnished halls and apartments, the maidens ushered her into a spacious bathroom and helped her to disrobe. One panel shows Psyche dressing after the bath. Boucher has chosen to transfer the scene out-of-doors. Backgrounded by classic fountain and pool, and by terrace with classic marble steps and balustrade and vase which are themselves backgrounded

loom. The freshness is due to the fact that for most of its existence it has been preserved in the metal cylinder that conveyed it from Paris to Pekin. It is one of a Chinese set presented by the French Foreign Office to the Chinese Emperor, Ch'ien Lung. The set is listed on the Beauvais records as "6 pieces of the Chinese delivered to M. Bertin to send to China."

At the top of the tapestry is the coat of arms of the French king, Louis XV. In the center, a lady sits in a canopied wheel chair. High on a platform behind her stands a mandarin solemnly reading an announcement to the public, while a juggler holds a snake whose outstretched mouth grasps the rim of the hat of the unsuspecting mandarin. At the left, a bird merchant leans on one of his cages, while his little boy fingers a flute, and a noble personage counts out money. On the ground, four

birds perch upon a revolving wheel, beside a covered vase and saucers of exquisite color. In the distance a Chinese gateway, with tower. Nearer a cavalier and a crowd of the curious. Still nearer, an elephant with rider. Over the head of the mandarin is a triangular banner bearing the Chinese dragon.

Boucher was true to his period. The dominant foreign influence in France and England in the eighteenth century was Chinese. Chinese silks and lacquers and porcelains and paintings were imported in large quantities and extensively imitated and copied. Boucher made a large collection of Chinese works of art, and his brush produced many *chinoiseries*. The influence of China is not only obvious in his Chinese set, but noticeable in most of his other tapestries, especially in the foliage and the clouds. French rococo was not only a back-to-nature style, it was also a style full of Chinese inspiration.

The reputation established by *Psyche*, was confirmed by the *Loves of the Gods* that went on the looms in 1749. Here Boucher had a marvelous opportunity to work in sketches of ruined Roman architecture brought back from Italy, and to utilize delicate foliage effects learned from the Chinese. The most popular piece of the set was *Bacchus and Ariadne*. Everybody talked about it and

everybody wanted it. According to the Beauvais records it was woven seventeen times. The finest example in America is that belonging to Mrs. Edward F. Hutton. Almost equal to it in quality, and impressive because of its extended length is the one belonging to Mr. George F. Baker. A duplicate of Mr. Baker's, slightly faded, is the one in the Metropolitan Museum of Art. The one formerly in the collection of Mr. C. Ledyard Blair has a special splendor due to monumental size, having been woven in combination with *Jupiter and Antiope*.

Here we have the naturalistic style of rococo at its best—animal life and plant life and architecture in harmony and melting into one another. The cupids next the columns seem almost to have been born from the marble. The trees seem almost to breathe in sympathetic appreciation of the romance. Bacchus and Ariadne and their companions seem so completely children of nature as to need none of the refinements of man-made civilization to protect themselves from the elements. *Jupiter and Antiope* shows the wooing of the latter by Jupiter disguised as satyr. Both Mrs. Edward F. Hutton and Mr. George F. Baker have brilliant examples. Mr. Baker also has *Boreas and Orithyia*. The Metropolitan Museum has *Vulcan and Venus*.

The set of *Opera Fragments* went on the looms in 1749.



Courtesy of the Metropolitan Museum of Art

"VULCAN AND VENUS," ONE OF THE SET KNOWN AS "LOVES OF THE GODS." HERE BOUCHER HAD AN OPPORTUNITY TO WORK IN SKETCHES OF RUINED ROMAN ARCHITECTURE AND TO UTILIZE FOLIAGE EFFECTS LEARNED FROM THE CHINESE



Courtesy of Mrs. F. F. Prentiss

THE "CHINESE FAIR" FROM A SET GIVEN TO THE EMPEROR CH'EN LUNG BY THE FRENCH FOREIGN OFFICE. ITS FRESHNESS IS DUE TO ITS HAVING BEEN PRESERVED IN THE ORIGINAL METAL CYLINDER THAT CONVEYED IT FROM PARIS TO PEKIN

It recalls scenes designed by Boucher for the stage, among others the color sketch for the opera of *Issé* exposed at the Salon in 1742. The most popular of the set was *Vertumnus and Pomona*, of which there is an example in the Altman collection at the Metropolitan Museum. *Vertumnus* was the ancient Italian god of the seasons, here transformed into an old woman in order without arousing her suspicions to woo *Pomona*, the ancient Italian goddess of fruit.

Boucher's *Noble Pastorale* which went on the loom in 1755 was another triumph, and was the last set designed by Boucher for the Beauvais factory. Mr. H. E.

Huntington has five of the set of six, acquired from the Kann collection. The most important of the pieces, because of their size as well as the attractiveness of the scenes and the originality of the compositions, are the *Fountain of Love* and the *Bird Catchers*, both over nineteen feet long. There is a fine example of *Bird Catchers* in the Harry Payne Whitney collection. In the foreground are youthful bird catchers with wooden cages, on the right what looks like a tennis net but is a net for catching birds, in the left background the Temple of Vesta and other Roman architecture and sculpture. The *Fountain of Love* is in the collection of Mrs. C. B.



Courtesy of Mrs. Edward F. Hutton

THE MOST POPULAR OF THE "LOVES OF THE GODS" SERIES BY BOUCHER WAS THIS "BACCHUS AND ARIADNE" WHICH WAS WOVEN SEVENTEEN TIMES. THE FINEST EXAMPLE IN AMERICA IS THIS ONE BELONGING TO MRS. HUTTON

Alexander. There was also one in the collection of the late Senator Clark. A fountain is in the middle, foregrounded by children and sheep and a pair of lovers, with flute-playing couple on the left backgrounded by a round squat tower and other buildings, and with loving couples on the right backgrounded by woods. *Fishing* shows rods and basket and scoop net, with a dog playfully biting the bare arm of the lover who is putting a fish into the bucket, and with Roman ruins on the left.

While Boucher tapestries were sometimes made without borders most of them were surrounded by narrow woven imitations of gilt frames. Rarely we find the name of Boucher in the panel; frequently the name or initials of the proprietor of the Beauvais factory in the

bottom selvage, at the right, sometimes coupled with the signature of Oudry, the artistic director, as in Senator Clark's *Fountain of Love*.

Beauvais-Boucher tapestries are not likely ever to become generally popular. The public has little opportunity to see them. The only examples in American Museums are the three at the Metropolitan. There are none in French and English museums. In order to become familiar with their extraordinary beauty of texture, color and design, it is necessary to secure admission to private collections. The only royal collection in Europe which is rich with Beauvais-Bouchers is the Italian, in the Quirinal. This collection includes among others all but one of the *Loves of Psyche* set.

A LITTLE KNOWN PAINTING BY VELASQUEZ

BY JULIAN GARNER

THE "DYING GLADIATOR," WHICH HAS BEEN IN STOCKHOLM SINCE 1853, HAS
BEEN PRONOUNCED ONE OF THE FINEST WORKS OF HIS ITALIAN PERIOD

THE *Dying Gladiator* by Velasquez has only been known to connoisseurs during the past few years. It has been in private ownership in Stockholm since 1853, having been purchased in Rome three years earlier by N. J. Blumeer. In August, 1921, Dr. August L. Mayer, the German art critic and authority on Spanish art, made the journey to Stockholm especially to see this picture which he states to be undoubtedly the work of Velasquez. Anders Zorn declared the picture to be the greatest masterpiece he had ever seen with the exception of the best work of Rembrandt.

The *Dying Gladiator* was painted during the artist's Italian visit between 1629 and 1631, according to the opinion of Dr. August Hahr, professor of art in the University of Upsala, Sweden. It is thought that the inspiration for the painting may have been the famous statue of the *Dying Gladiator*, later called the *Dying*

Gaul, which was found in Rome in the sixteenth century and at the time Velasquez went to that city was in the Villa Ludovici. (It is now in the Capitoline Museum.) Velasquez may have been somewhat weary of painting Spanish royalties in various court dresses, for it was in Italy that he painted types of the lower classes and also indulged his interest in classical and mythological subjects and the nude. The *Forge of Vulcan*, now in the Prado, was painted at this time, and it is supposed that he used as his models certain Spanish blacksmiths who were then in Rome. It seems possible that his model for the *Dying Gladiator* may have been one of these same blacksmiths. The *Dying Gladiator*, as it is unnecessary to point out, is a remarkable treatment of a difficult problem in foreshortening and shows the great skill which had been developed in handling the technical problems of painting the human form since Mantegna.



THIS MASTERPIECE BY VELASQUEZ REPRESENTS A NUDE GLADIATOR OR WARRIOR LYING ON A MANTLE OVER HIS SHIELD.
THE BODY OF ABOUT NATURAL SIZE IS PAINTED IN A MOST DIFFICULT PERSPECTIVE WITH THE LEGS TURNED BACKWARDS

SCOTTISH SILVER AND ITS ORIGINS

BY EDWARD WENHAM

SIMPLICITY OF DOMESTIC FURNISHINGS IN SCOTLAND ACCOUNTS IN PART FOR THE
DEARTH OF SILVER EXAMPLES DATING PREVIOUSLY TO THE SEVENTEENTH CENTURY

THAT inflexible austerity which has always obtained among the Scottish race and by which the lairds and chieftains ordered the lives of their dependants, was reflected in the simplicity of their domestic furnishings. Nor was the wealth of even the leaders of the various clans such as to permit that display which was found in the castles of their enemies to the south of the Tweed. This in part accounts for the dearth of Scotch silver, dating previously to the seventeenth century, as it does for the lack of examples of the other æsthetic arts found as decorative mediums in the houses of the English aristocracy.

Further evidence of the meagreness of the material wealth of the early Scots is exhibited by the fact that many silversmiths, unable to procure sufficient work in any one town, were compelled to adopt a nomadic existence to obtain a livelihood. These itinerant craftsmen traveled throughout the more settled parts of Scotland carrying their oftentimes primitive tools, soliciting work at the larger houses. An interesting instance of these roving people was that of the Stewarts, who were known in Scotland for some two centuries. Living like gypsies and traveling from place to place, they maintained a precarious existence by practicing their craft. Although few pieces of plate by these craftsmen

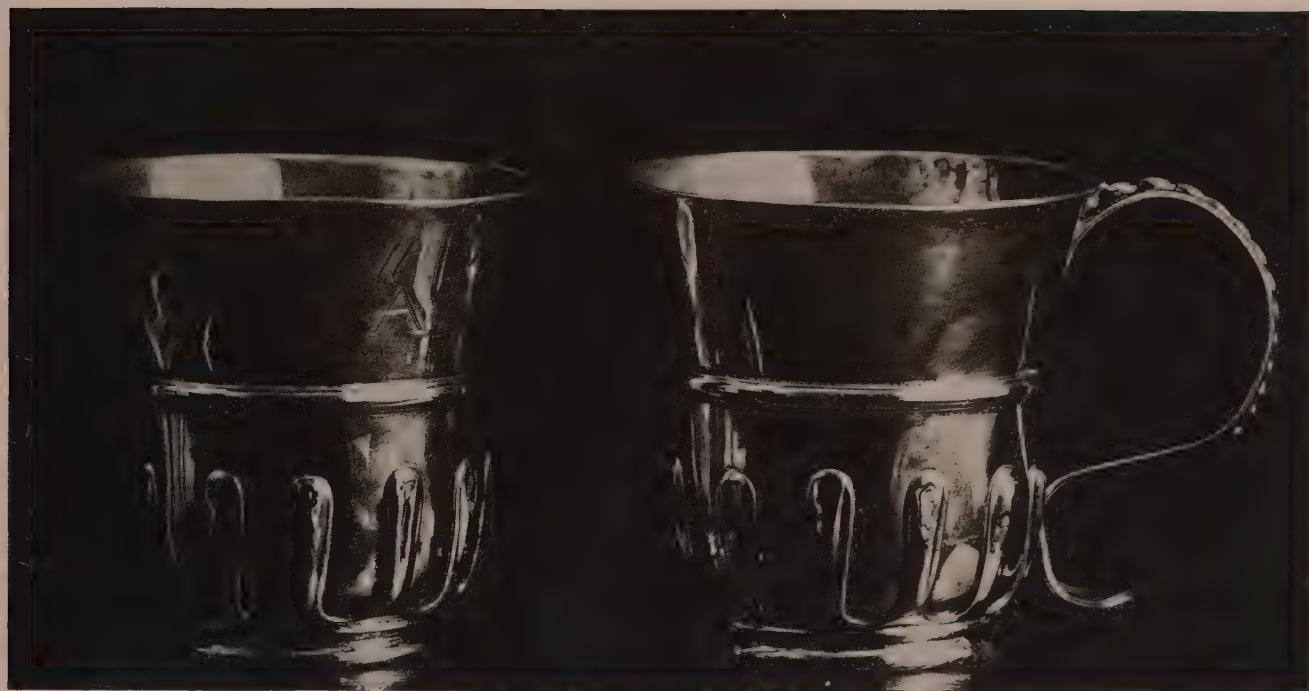
have been preserved, those that exist are of considerable interest, the marks of the various deacons with which the articles are impressed indicating the continual wanderings of the several generations of this family of silversmiths. Well known in Dundee, Elgin, Inverness, Tain, Wick and other towns they were silversmiths to each but dwellers in none.

Similar to that which at one time prevailed in Colonial America, when coins were supplied to the craftsman to be melted and fashioned into plate, the custom in Scotland was to supply the metal to the silversmith. This practice, resulting as it did in the craftsman frequently adding an unnecessarily large amount of alloy to the silver thus increasing his profit, led to the official recognition and control of the craft. In 1457, in the reign of King James II of Scotland, a law was enacted that "in each burgh where goldsmiths work shall be ordained one understanding and cunning man of good conscience." And it is well to observe that the word "cunning" implies its original Anglo-Saxon sense (*cunnan* indicating knowledge) rather than its more modern usage.

By this statute the office of "deacon" was instituted and the duties of the appointees were similar to those of the assay masters of London. The craftsmen were



FROM THE COLLECTION OF MR. JAMES IVORY OF EDINBURGH ARE THE STAND AND THE TEAPOT. THEY ARE BOTH THE WORK OF COLIN MCKENZIE OF 1718-19. THE ARMS ON THE TEAPOT ARE THOSE OF THE CUNNINGHAM FAMILY



Courtesy of Wilson and Sharp, Ltd., Edinburgh

FEW MUGS ARE FOUND AMONG PIECES OF SCOTCH SILVER BECAUSE QUAICHES WERE THE TRADITIONAL DRINKING VESSEL. THE TWO MUGS WHICH ARE ILLUSTRATED HERE BEAR THE MARK OF THOMAS CLEGHORNE (1702)

ordered to bring all articles of silver which they might make to the deacon by whom it was tested for "proof of fineness" and marked. And it was owing to the increasing number of itinerant smiths that some twenty years later deacons had been appointed in various towns throughout Scotland.

These marks of the deacons, while primarily intended to prevent adulteration of the precious metal, have since proved of considerable assistance to collectors and connoisseurs in approximating the date of a specimen. Thirty years after the first appointment the individual craftsman began to mark his work with some emblem by which it could be identified, these marks being officially recorded from 1525. This adoption of a maker's mark was also the outcome of the adulteration practiced by many of the silversmiths, the craft in 1483 complaining to the King (James the Third) that they "war rycht hauely hurt and put to great poverty" at the same time petitioning that each silversmith be compelled to impress his work with his own mark.

Despite the control exercised by the deacon the fraudulent admixture of alloy continued. Consequently as the use of domestic silver in Scotland increased, more drastic regulations were prescribed until by the middle of the sixteenth century the use of silver "under just fineness" was punishable by death and confiscation of all property. It was also made illegal for any person to melt gold or silver, unless it had previously been shown to the master goldsmiths, who had organized themselves into what later became the Edinburgh Goldsmiths Company. While this latter ordinance was

ostensibly to prevent the disposal of stolen plate, this and other powers conferred upon the masters under the Privy Seal of the King eventually allowed them to completely dominate the craft. But it is to these sincere, if somewhat bigoted, old Scots that their country owes the many famous craftsmen of later years, one of their edicts being that an apprentice should serve for seven years after which time he was to give proof to the deacon of his "workmanship and knowledge of precious metals" before being admitted to the craft.

When in 1681 the Edinburgh assay office was re-appointed a variable date letter appears for the first time, while the old deacon's mark was replaced by the assay master's initials. The first letter used to denote the year was a small a, the alphabet thereafter consisting of twenty-five letters, each letter signifying a different year in the cycle, to which the alphabet referred, j always being omitted. It should be noted that the cycles adopted by the Edinburgh Goldsmiths Company are five years longer than those of London which are of twenty years only. Thus from 1681 until 1757 plate marked at Edinburgh bears the hall-mark which is a castle with three towers and the maker's initials in addition to the two previously mentioned. In the latter year the assay mark was replaced by the thistle, since which time this has been retained to indicate the standard.

As the adoption of the higher standard of silver in England in 1697 antedates the Parliamentary union of Scotland and England this variation does not appear in Scottish plate, for when in 1720 the old standard was



Courtesy of Wilson and Sharp, Ltd., Edinburgh

THIS GROUP OF SILVER TABLE FORKS AND SPOONS WAS MADE IN EDINBURGH BY JAMES SIMPSON IN 1709.
EDWARD PENMAN WAS THE ASSAY MASTER AT THAT TIME. THE CREST OF LORD WARISTON IS SHOWN ON THIS SILVER

restored, the craft in Scotland was controlled by the same laws that applied in the South.

With many pieces of silver made in Scottish provincial towns a curious anomaly is often apparent. Although the Edinburgh goldsmiths under their charter of 1687, were allowed to regulate the craft throughout the entire country and had ordered that plate made in unauthorized towns should bear their assay mark, many pieces have been found which do not conform to this regulation. Similarly examples exist which are impressed with both the mark of the town of origin as well as that of the Edinburgh office. Nor was it until 1836 when the sale of plate marked only by the smaller towns was prohibited. In that year it was made compulsory that all silver plate should be assayed at Edinburgh or Glasgow. Unfortunately many specimens, which to-day would be invaluable to a collection have, by reason of their bearing frequently unidentifiable marks of the town of origin, been sold as foreign and consigned to the crucible.

Unlike England, where assay masters were appointed

at various centers, no office existed in Scotland other than Edinburgh until 1819 when Glasgow was permitted to assay gold and silver. Glasgow had nevertheless been the center of the craft in Scotland for many centuries previously, the Goldsmith Company of that city having been incorporated as far back as 1538. Here again collectors have discovered but few examples of the earlier works, much of the old silver having been melted during the seventeenth century. In fact an entry in the old burgh book of "15 June 1659" records a proclamation ordering the people to bring "their haill (whole) silver plate to be bestowit in defence of the common cause in hand."

One of the earliest authentic examples bearing the Glasgow mark is a silver box formerly in the collection of the late Marquis of Breadalbane. This, evidently made to contain the wax seal of a university diploma, dates about 1700. The hall-mark, which is a tree with a fish across the trunk and a bell pendant from the branches, is supposed to have derived from the legendary miracle of Saint Kentigern, the patron of Glasgow.

This emblem has at different times been slightly varied, for while with that on the box mentioned a bird is shown on the tree, in a Glasgow mark appearing on a sugar castor of thirteen years later, from the same collection, the tree is of an entirely different shape and the bird has gone. Other punches used by the Glasgow office since its inception are the lion rampant, to indicate the standard, the variable date letter and the maker's mark, with of course the sovereign's head during the period until 1890.

Many of the interesting discoveries in connection with the provincial silver craft of Scotland are due to the assiduity of the late Marquis of Breadalbane, whose collection was one of the most representative ever brought together. Among the historical facts which he ascertained was the origin of the portcullis mark, which appears on existing examples of silver made at Arbroath or Aberbrothock, as it was formerly known. As was the case with Elgin, Arbroath was at one time the home of important ecclesiastical dignitaries, who doubtless

retained their own craftsmen by whom the church plate was made. The late Marquis of Breadalbane found that the abbot had invariably appointed the Earls of Airlie as his baillies and as the family crest of this earldom was a portcullis, it came to be adopted as the mark on Arbroath plate.

Although now a part of the capital city, Canongate formerly constituted a separate burgh and then maintained an incorporated guild of silversmiths who combined with the blacksmiths and coppersmiths under the title of hammermen. Specimens by the Canongate silversmiths are however extremely rare. Further, since the end of the eighteenth century the craft has been confined to spoons and ladles, these being distinguishable by the impressed mark of the stag of Holyrood used by the guild until it became extinct in 1850. A spoon bearing this mark was found some years ago and ascribed to about 1580. Some doubt must be expressed at the correctness of this date, for although the bowl might indicate the late sixteenth, the stem



Courtesy of the Edinburgh Antiquarian Museum

DISCOVERED AT CANONGATE, THIS OLD SPOON OF THE SIXTEENTH CENTURY, IN ADDITION TO THE MAKER'S MARK (G. C.), BEARS THE STAG OF HOLYROOD. THE IMPRESSION "X. I. D." INDICATES ELEVEN DERNIERS FINE SILVER

is of a type not used until the middle of the following century.

Rarest of all examples of important specimens of Scotch silver are those early drinking vessels known as mazers, for while specimens of these curious old wood bowls bearing the work of English silversmiths exist in larger numbers only three of Scotch origin have apparently been preserved. These vessels first appeared during the thirteenth century in the form of a shallow turned bowl usually made of maple wood. In the center of the inside was a small protuberance, technically known as a "print." Eventually a band of silver was applied to those in use in the more wealthy homes and by the sixteenth century, at which time they had assumed a wider and more shallow shape, the wooden bowl was embellished with considerably more metal than formerly.

Although replaced to a great extent by the more convenient mugs and tankards, mazers nevertheless continued in use, in the later examples the print taking the form of a medallion, which was engraved with a crest or other emblem. Spenser, the Elizabethan poet, in his *Shepherd's Kalender* mentions "a mazer wrought of maple" while Pepys the diarist evidently refers to these vessels, when writing of a dinner which he attended at the Guildhall in 1663, when he mentions they had "ten good dishes to a messe, but it was very unpleasing that we had no napkins nor change of trenchers and drank out of earthen pitchers and wooden dishes."

That they at no time superseded the quaich, or quaigh, is evidenced by so few having been found in Scotland, the last example having been discovered in an old mansion in Peeblesshire, relegated to that part of the pantry in which the pewter was kept. This splendid treasure which is now in the well-known collection of Mr. James Avory of Edinburgh, proved to be the work of James Denneistoun and bore the Edinburgh mark of 1615-17.

Apart from spoons and quaiches very few pieces of silver plate were made in the smaller Scotch towns, but

these being part of the more essential domestic silver, the resident and itinerant craftsmen would obviously produce more of these articles. Those curious flat-shaped quaiches have been the traditional drinking cup in the Highlands for many centuries, although it was not until the seventeenth that they became popular in the more southerly sections. It has been suggested that the style of the vessel was originally inspired by the small silver bowls formerly used as bleeding-cups, and from the similarity of the shape there is much to support this.

To the Scot the quaich represents the same tradition as that of the loving-cup to the English, the two handles in both cases being fitted to allow the vessels to be passed. Possibly in the family quaich the old chieftains display their one tendency to extravagance, for in the houses of the lairds these were either of silver or wood, lined and hooped with silver, the drinking-cup of their retainers being similarly shaped and made from either pewter or by hollowing out a piece of wood.

Seldom does a collection contain a complete Scotch silver tea-

set, for as connoisseurs are aware very few of these exist. Scotch families of earlier times were unable to afford to purchase the three pieces at one time, rather buying one piece, and as in time the family exchequer permitted, another piece was made to the same design of the first purchase. Thus even where a teapot, sugar bowl, and cream ewer are found of the same pattern, there is invariably a lapse between the dates at which the several pieces were made and frequently each was made by a different silversmith.

Among the smaller pieces produced by the Scotch silversmiths were the various styles of snuff-boxes, many of which are in use at the present time, the unpleasant habit of inhaling pulverized tobacco still being prevalent in certain parts of Scotland. And those with the thumb-hole and two compartments, probably offer the greater attraction to collectors, albeit there is some difficulty in procuring these and other less important specimens, which like his quaich the Scotchman, whenever he is found owning one, is loath to part with.



Courtesy of Wilson and Sharp, Ltd., Edinburgh

TEAPOT AND EWER BY HARRY BEATHUNE; BASIN BY WILL AYTOUN

A CHINESE BRONZE COVERED VESSEL

BY W. PERCEVAL YETTS

IN ITS DECORATIVE MOTIVES THIS BRONZE FROM THE COLLECTION OF TUAN-FANG IS IN A CLASS APART FROM OTHER BRONZE RELICS OF ANCIENT CHINA

THE famous viceroy and collector Tuan-fang was treacherously murdered in November, 1911, by his own soldiers while attempting to suppress the revolutionary outbreak in the Province of Ssü-ch'uan. Thus he was one of the first of the ruling Manchu race to perish in the Chinese struggle for independence. His death put an end to the project he had conceived of founding in Peking a museum for his splendid collections of ancient Chinese works of art. In course of time the collections were dispersed, and many items came to America. Among the most notable is the bronze sacrificial set acquired by the Metropolitan Museum of New York in 1924. Mr. S. C. Bosch Reitz wrote about it in the bulletin of the Museum for June of that year, and he commented on the unusual fact that the circumstances attending the finding of these bronzes were known. The Chinese have not yet begun to excavate scientifically. Discovery of ancient objects is generally the outcome either of clandestine tomb-robbing or of disturbance of the soil while sinking wells, laying house-foundations and the like. Even when the find is made by chance in the course of a legitimate pursuit, there is likelihood of rival claims to ownership, and instances are numerous of local offi-

cials stepping in and impounding the treasure. Therefore, whichever way the relics are unearthed, secrecy is observed, and thus it comes about that criteria concerning provenance and associated objects are scanty. They are, indeed, surprisingly few, considering the vast quantity of buried antiquities which have come to light.

Recently a beginning has been made in scientific excavation. Japanese archæologists have achieved valuable results, notably at a Chinese burial ground of the Han period in Corea, and Professor J. G. Anderson has discovered in thirty-eight sites in China remains which illuminate racial and cultural origins before the dawn of history.

The covered vessel represented on the accompanying plate is one of the most remarkable pieces from the Tuan-fang collection. It was among the ancient Chinese objects, belonging to Mr. C. T. Loo, exhibited last July at Mr. Paterson's Gallery in Bond Street, London. History of the vicissitudes through which this strangely shaped and decorated bronze has passed, since it was made more than 2,000 years ago, presumably had been lost when it came into the Viceroy's possession; for merely the measurements are given in the text which supplements an outline drawing of it.



Courtesy of Mr. C. T. Loo

THIS BRONZE BELONGS PROBABLY TO THE HAN PERIOD

in the illustrated catalogue of his bronzes, entitled *T'ao chai chi chin lu*. So we know not whether it was found buried with its first princely owner or was treasured by many generations as an heirloom, perhaps, until peril called for concealment, and centuries later its hiding place was disclosed by chance. Lack of historical record it shares with most bronze relics of ancient China; yet in respect of its decorative motives it is in a class apart.

The most striking of these motives is the cicada. It was one commonly used in ancient China, and it had a significance of its own. Naturalistic treatment of it in bronze is as rarely found as the combination in which it here appears. The models of cicadas on this vessel are cast separately, and each is provided with a slot into which fits the tang cast on the vessel to receive it. The depression and tang where one of the cicadas originally was fitted, but now is lost, may be seen on the belly of the vase. Encircling the neck and filling the panels is a geometric design based on an insect motive. Units, each comprising head, body and legs with claw-like extremities, may be traced in it. If the theory about to be propounded be correct, the insect motive is that of the praying-mantis.

An outstanding feature of the mantis is its elliptical head set upon a long neck, and the peculiar bean-shaped forms of the bronze design may fitly represent this head in stylized manner. So also are the other elements of the design consistent with a stylized mantis. The plausibility of the identification may be tested by comparing the design with a Chinese picture of a praying-mantis reproduced in Dr. Berthold Laufer's classic entitled *Jade* (p. 266). Dr. Laufer points out that the motive of "mantis catching the cicada" has been a favorite one with the Chinese from Han times, and he traces it to a passage in Book XX of *Chuang Tzū*, which is generally assigned to the third century before Christ. A translation (based on those of Legge and Giles) runs as follows:

"While Chuang Tzū was wandering in the park of the Eagle Mount, he saw a strange bird which came from the south. The span of its wings was seven cubits, and the circuit of its eyes an inch. It brushed the forehead of Chuang Tzū as it flew past him to alight in a chestnut grove. 'What manner of bird is this?' said he, 'with such strong wings not to fly away,

and with such large eyes not to see me!' He lifted up his skirts, and hurried towards it with his cross-bow, waiting an opportunity to shoot it. Just then he saw a cicada enjoying itself in the shade, forgetful of all else. As he looked, a mantis, unmindful of its own safety in eagerness for its prey, sprang upon and seized the cicada. Whereupon the strange bird, oblivious of the instinct for self-preservation, took the chance to swoop down and swallow them both. 'Alas!' exclaimed Chuang Tzū with a sigh, 'thus do creatures prey upon one another, and each suffers loss while pursuing gain!' With that he put away his cross-bow."

The philosophic writer goes on to moralize about the lesson thus learnt. This passage in a famous book is the *locus classicus* of an analogue still popular in the folk-art of China. At the present day woodcuts are common which show cicada, mantis, bird, archer, a tiger about to spring upon him and a well down which both archer and tiger will fall. The bronze under discussion probably was designed some two thousand years ago to convey a presentation of the fable complete as to cicada, mantis and bird.

We have studied the cicada and mantis, and on the top of the cover is a spirited design representing the large wings, staring eye and hooked beak of the bird of prey. What was the purpose of this vase? Had it more particular significance than a symbolic reminder of the common fate of living things or of the nemesis overtaking the sin of greed in general? Perhaps the answer is to be found in a sunk inscription of eight archaic characters cast on the under surface of the cover-top and again inside the neck. On the authority of Mr. L. C. Hopkins these may be deciphered as meaning: "The Baron of Jui made for Duke Li this Sacral Vessel." We may suppose that the Baron, fearful of some act of aggression on the part of the Duke, devised this means of persuading him to stay the threatened blow.

Such method of diplomacy, though to our eyes it may seem tortuous, would be thoroughly in keeping with Chinese tradition and practice. And while this vase exemplifies the Chinese habit of innuendo, it also satisfies their instinct for symbolic expression. Little doubt can there be that all the strange forms adorning the most ancient of their bronzes conveyed definite meanings.



UPPER SURFACE OF VESSEL COVER



Courtesy of the Kleinberger Galleries

LADY MARY LYGON, BY JAMES NORTHCOTE

In this portrait of Lady Mary Lygon, James Northcote makes plain the chief biographical fact of his art life—that he began his studies under Sir Joshua Reynolds. This had a much more important influence on his manner and his selection of the field of portraiture in which to work than had his Italian journey, for although he painted “The Entombment” and “The Agony in the Garden” toward the end of his life Northcote is best remembered and justly most admired as a portrait painter who held high rank in the England of his time

COLLECTORS' INTEREST IN GLASS PICTURES

BY G. GORDON TYRWHITT

CONJECTURES ARE OFTEN EXPRESSED REGARDING THOSE NAIVE PICTURES,
WHOSE PRINTS, APPARENTLY, ARE ACTUALLY PIGMENTS APPLIED TO GLASS

WHILE not always technically or artistically perfect those curious old colored pictures on glass, which have of recent years gradually found their way into various collections, represent one of the first methods of producing oil prints, an art later developed by George Baxter. They further have the distinction of being a branch of pictorial art which is of essentially English origin having first appeared in that country about the middle of the eighteenth century. And although similar works were found in France soon afterwards these at no time equalled the aesthetic quality of those which were produced in England.

To define these as pictures confers upon them the status of an original design by the painter, which is not the case. Similarly to regard them as prints would be equally a misnomer. Rather we should refer to them as painted transfers, the outlines having been obtained in an ingenious manner from old prints. The method of transferring the design to glass was by first soaking the print in clear water and after preparing the surface of the glass with a coat of turpentine the print was partially dried and laid on the surface. The back of the paper was then made wet with a sponge, care being taken to prevent any vesication of the paper. This sponging was continued until the paper began to roll, when with the tips of the fingers the whole of the paper was slowly removed, until only the actual printed design remained affixed to the glass. Obviously patience was necessary to successfully accomplish this, hence it is that in many specimens portions of the actual black print are missing from the picture.

The imprint having dried, without the assistance of artificial heat, natural colors were applied to the back of the glass and the more or less imperceptible skeleton outlines by the addition of oil paints of enamels were

built up to form the pictures, the quaintness of which appeals to us at the present time. It has been suggested that these early expressions of art were the result of a hobby indulged in by the ladies of the Georgian era. But collectors fully realize that there are a large number which could only have been executed by experienced artists, for the pigments are both well chosen as well as applied in a manner which indicates greater skill than would be looked for from the brush of an amateur.

English collectors have always retained an affection for these pictures and in the majority of the earlier examples the admiration is warranted. And when it is remembered that many famous pictures were treated in this way and that engravings by Smith after Romney, as well as those after Reynolds and other famous masters, are frequently represented, their attraction is evident, particularly as in many specimens the artist has closely followed the colors of the original painting. Probably the most noted painter of these eighteenth century glass pictures was J. Simon, one of

whose works and incidentally one of the largest in existence was the mounted figure of George II, by Ravenet after Morier. And in mentioning the size of this example, which was twenty-four by eighteen inches, it is worth noting that transfer paintings very seldom exceed fourteen by ten inches possibly due to the difficulty in obtaining the larger squares of glass.

It is a curious anomaly that while sporting prints were the most popular form of engravings of the time they are seldom found as subjects for glass painting. Similarly although this craft failed to achieve any great excellence in France, the works of such artists as De Troy, Boucher, Watteau and other masters attained great popularity in England as subjects for the engravers and are to-day found in old homes as glass pictures,



Courtesy of Ginsberg and Levy

MUCH BEAUTY IS EVIDENT IN THE VIVIDNESS OF THIS PAINTING

which have been handed down through the generations. Possibly that which adds to the attractiveness of these eighteenth century pictures is the fact that they are painted on crown glass. And it should be observed that this term indicates that the surface is slightly convex as distinguished from the flat modern type. This same characteristic may be found in the glass of some old cabinet doors, when by passing the finger slowly across the pane a perceptible curve will be noticed.

Formerly, before the development of the present day interest in the work of previous eras, a new art would receive encouragement and through this extend and improve. And it is to this that collectors of the present time are indebted for the many splendid works which represent the various branches of art of the eighteenth and nineteenth centuries. To-day, however, old arts whether by encouragement or otherwise are continually extending the number of existing specimens, although not displaying any improvement on the originals. There is consequently little difficulty in detecting the modern glass pictures, for so careless is the average counterfeiter that he invariably fastens in the back before allowing in the smell of the new paint to evaporate. And this may be regarded as an infallible means of revealing the imitation when all other known tests have failed.

Actually the same method as formerly is employed to transfer the actual outline to the glass which in some instances is made slightly curved to give an added air of authenticity. A further effort to hide the pseudo-genuineness is the use of an old frame. There is nevertheless a clarity to the old glass which that of modern makes lacks, the effect being to considerably dull the colors. And the fact that the faker will use

an old maple wood frame, similar to those which were at one time found on engravings, has been suggested as a means of determining the reproduction on the assumption that the modern mitred joints are imperfectly cut. This may at once be negatived for several reasons. Primarily it is obvious that frames may be changed with each passing style or to please the taste of a different owner. But, further, it should be

remembered that none of the old woods from Europe were kiln dried and are very liable to shrink when brought to this drier atmosphere; consequently mitres or angle joints very quickly open and become apparently ill-fitting. It is therefore advisable to remove the back and examine the painting.

While this transfer method is probably the most common means of producing glass pictures they are also found painted directly on the surface. The best results which appear in the latter type are those in which the glass has been etched with the design and this pattern corroded with a flouric acid to which sulphuric was added. By this means the surface on which the pigments are used becomes pitted and the oil colors effectively "keyed" into the pits caused by the corrosion. The remainder of the glass is usually "roughed" slightly to retain the ground color of the picture,

which would be more lightly applied than the actual design. The colors used are not dissimilar in texture to those found on porcelain and in the finer examples the technique is equal to that apparent on well painted miniatures, this also being evident on many glass pictures produced by the transfer process.

Another form of treating old prints was that known as the transparency which like the glass pictures of the



Courtesy of A. S. Vernay

ONE OF THE "CONTINENTS" SYMBOLIZING THE NEW NATION



Courtesy of A. S. Vernay

ONLY INFREQUENTLY ARE SPORTING SUBJECTS MET WITH



Courtesy of Ginsberg and Levy



Courtesy of A. S. Vernay

THE PORTRAIT OF THE HONORABLE ROBERT MONCKTON, ONE-TIME GOVERNOR OF NEW YORK, AND THAT OF MARY, PRINCESS OF ORANGE, EXHIBIT THE TECHNIQUE OF THE ARTIST IN COLOR APPLICATION



Courtesy of Old France

THIS CURIOUS GLASS PICTURE WAS ADOPTED AS A MEDIUM OF PROPAGANDA FOR THE ABOLITION OF SLAVERY. IT IS FROM THE SET OF THE "CONTINENTS" WHICH, IF LACKING PERFECT ART, IS HISTORICALLY INTERESTING

late eighteenth enjoyed considerable vogue among the dilettantes of the early part of the following century. The manner of preparing these is supposed to have been discovered by Edward Orme, the artist, about 1806, when by accentuating the stronger shading with India ink and applying several coats of clear varnish he found the picture would transmit light. This for several years superseded the former transferring method and there soon appeared those often mediocre and poorly executed pictures, which are found on candle shades, fire and face screens and framed as blinds for the lower parts of windows. Usually outlined in pencil, these amateur works were washed with color and varnished on both sides of the paper, the picture then being stretched tautly across the frame. While these to-day are frequently of value for their historical associations, few other than those by professional artists display any great aesthetic attraction, although adding a certain charm to a room furnished in the manner of our forefathers.

Contemporary with the discovery of Edward Orme, however, was the revival of the art of producing transparencies of linen and silk, which was practised in the East many centuries ago, later finding its way to Europe. And many fine examples of the nineteenth century revival still exist, particularly in those splendid window blinds and fire screens, which may still be found, more or less well preserved in ancient houses

in Europe and Great Britain. While few of the panels appearing on the smaller examples manifest the same skill and beauty, doubtless due to their being the work of aspiring but inartistic hands, many of the larger pieces display a charm which makes it the more regrettable that so few remain intact. In most instances the pictures, which appear on window blinds are enlarged copies of old

engravings painted in black on the fabric, the interstices of which were first treated with several coats of size, while the finished painting was protected by a thin coat of varnish.

Although England was not so artistically advanced as Italy in mediæval times, there are nevertheless early paintings on glass in the cathedrals at York and Lincoln, but of the monks who laboriously painted these and the splendid windows, of which many still exist in early Italian churches little has been recorded to posterity. It is known, however, that as early as 1390 Jacopo Castelli was painting on glass, one of his works being in S. Francesco at Pisa, which town to-day is perhaps more associated with its leaning tower than with the works of these old artists. Similarly Fra Michele, whose work at Pistoria was destroyed some years ago, and even Ghiberti, whose *capo d'opera* was in the windows in Duomo at Florence, are seldom connected with the evolution of the more modern stained glass works, which are found decorating our present day churches.



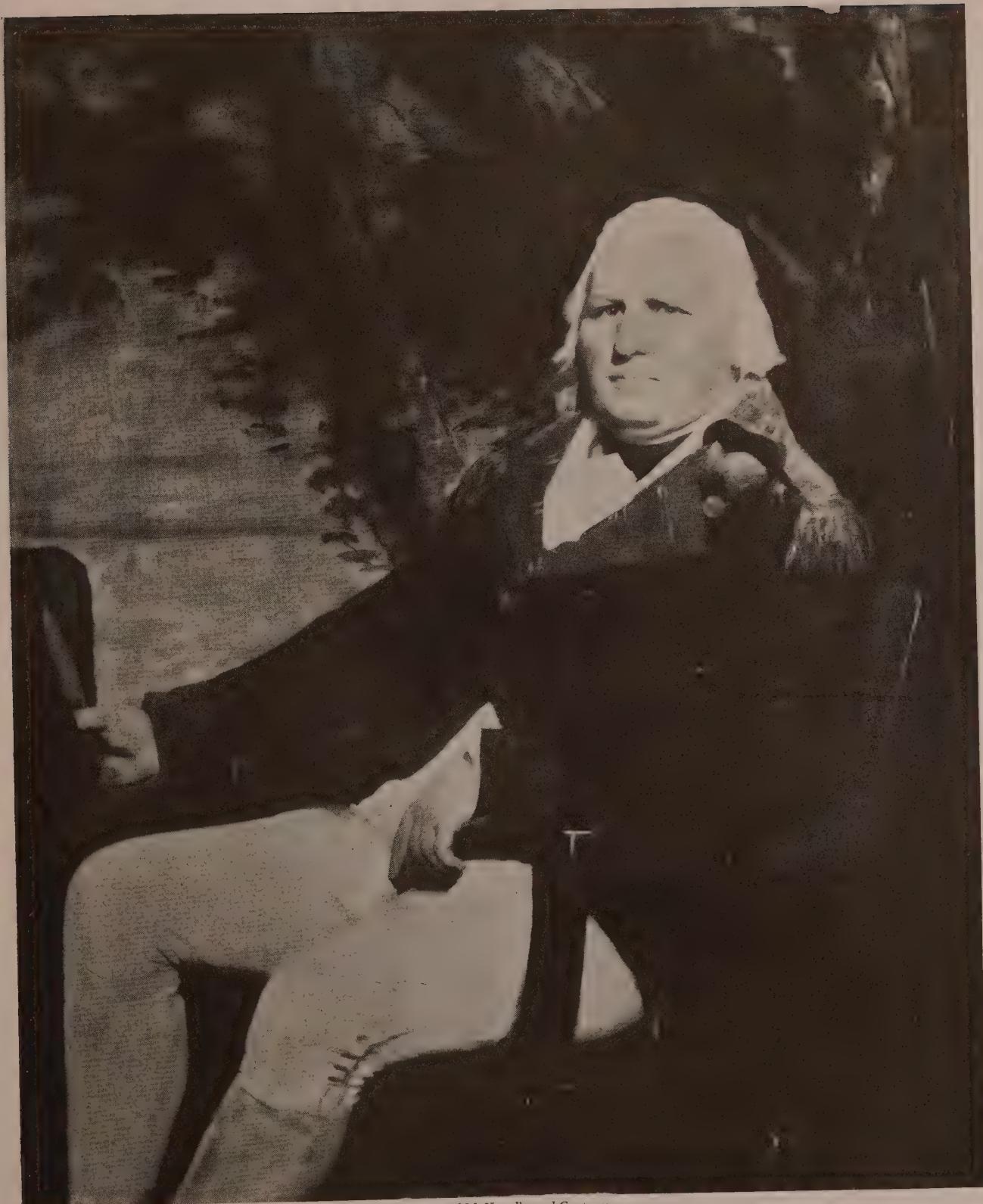
AN INTERIOR MANIFESTING SOMEWHAT UNDEVELOPED ARTISTRY



Courtesy of Ginsberg and Levy



DEPICTING THE VARIOUS EMBASSIES AT PEKIN, THESE ARE PAINTED BY A CHINESE ARTIST DIRECTLY ON THE GLASS. CONSIDERABLE NAÏVETÉ IS MANIFESTED IN AN EFFORT TO PORTRAY DIFFERENT TYPES OF SHIPPING



Courtesy of M. Knoedler and Company

LORD HAMILTON BY SIR HENRY RAEURN

Above all else this greatest of Scottish portrait painters left his impression on art history through his genius for preserving the character of his sitters. He saw with the eye of a Velasquez and a Sargent into the souls of the men and women who posed for him

THE BROOKLYN MUSEUM'S MANUSCRIPTS

BY HELEN COMSTOCK

ALTHOUGH THE COLLECTION IS SMALL, THIS MUSEUM OWNS SOME RARE
ILLUMINATED MANUSCRIPTS OF THE FOURTEENTH AND FIFTEENTH CENTURY

WITH the invention of the printing-press the art of the book underwent a metamorphosis which, although it practically terminated the profession of the scribe and illuminator, gave to the departure of the written manuscript the glamor of a final performance in the theater of a great star. The book in which every letter was done with the pen of a scribe, every bit of gold the work of an illuminator, every margin and miniature painted by a trained artist, departed almost abruptly from the world of the scholar; because this departure occurred in the days of its greatest perfection, the illuminated manuscript suffers little of that painful and wide-spread deterioration which overtook the arts of stained glass, enamel tapestry making, and, in the final stages of the baroque, made meaningless so much painting, sculpture and architecture.

The sudden taking off of the illuminated manuscript is of the nature of a lamented, youthful demise, but the retrospect of time discloses that this is the reason for the glory which this particular art has preserved for itself, its final aspect was a resplendent one.

In the days when the book in manuscript was being made, it was destined for the church or for the use of some of the laity whose wealth and power enabled them to acquire so great a luxury; to-day it is preserved in some great library, museum or private collection and is as rarely shown to common view. It is, therefore, agreeable to find that a small and excellent collection of manuscripts in the Brooklyn Museum is to be seen in the library upon request. Most of these are from the bequest of Miss Mary Benson; one of the manuscripts,

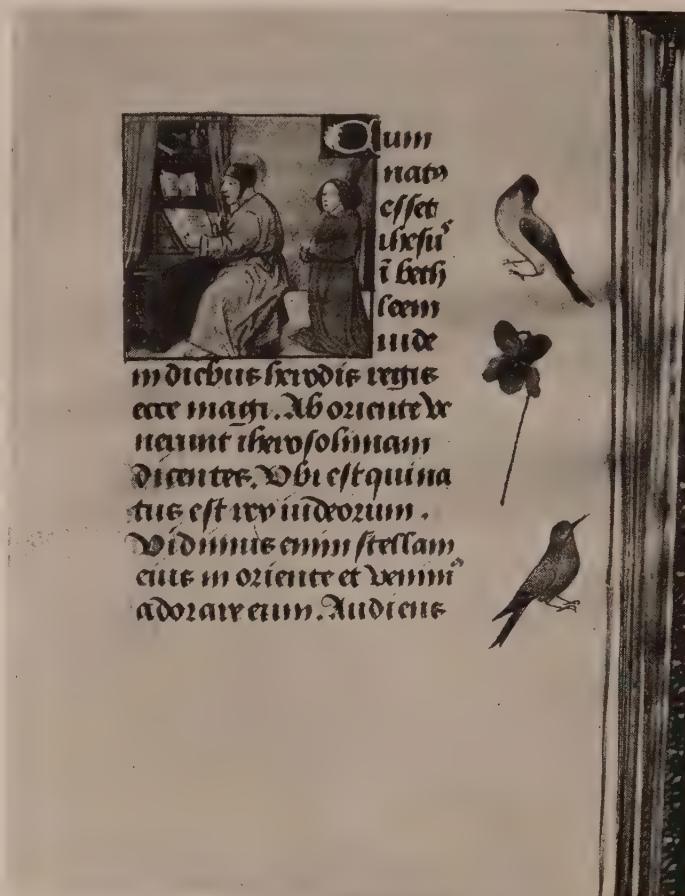
a Book of the Hours, came from the library of the distinguished bibliophile, Robert Hoe, and the only Italian manuscript is a Missal from the library of Henry Gee

Barnard. All of them are of the fourteenth or fifteenth century, the final, glorious stage of the manuscript book.

The enriching of manuscripts with gold illumination and with miniatures was the outcome of veneration of their content and a desire to make them attractive to the eye as well as to the mind. Although the manuscripts that exist to-day are the Gospels, Psalters, Books of the Hours, and copies of the pagan masters made in the monasteries and the early mediæval romances of secular scribes written in the thirteenth, fourteenth and fifteenth centuries, such manuscripts were the direct continuation of an art practiced in classical antiquity.

None of the rolls of parchment survive that were known to have been in Cicero's magnificent library, nor the regal purple vellum manuscript of the works of Homer written in characters of gold which the Emperor Maximinus received from his mother.

Most of the early works of Christian scribes have also passed, such as the twenty-five parts of the works of Origen copied by Pamphilus the Martyr which St. Jerome is known to have possessed. Of the oldest and most important of existing manuscripts are a fourth century Virgil, a fourth century Terence and a fifth century Virgil, all in the Vatican, and a sixth century Prudence in the Imperial Library, Paris. Manuscripts of the early periods have not only met a natural destruction but their existence has been terminated by having



Photographs by courtesy of the Brooklyn Museum

A Scriptorium illustrated in a Flemish "Book of the Hours"

their contents erased so that the parchment or vellum might be used anew. The writing could be rubbed off with pumice, boiled off with water, or a soaking in lime would accomplish the same result. The practice became so common in the fourteenth and fifteenth centuries in Germany that the emperors finally required the booksellers to sell only new parchment. In one book of which not all the original contents had been so erased, Cicero's *Treatise on the Republic* was discovered, copied some time in the fourth century.

The two chief materials on which manuscripts were written are parchment and vellum; the former is the skin of a lamb or goat which is treated with lime, dressed, scraped and finally made smooth with pumice. Vellum is the skin of a calf and is whiter, finer, thinner and is capable of receiving a finer polish than parchment, although virgin parchment, which comes from the still-born lamb or from an animal that has been clipped, was finer than the ordinary vellum, and there was a special vellum, made from the still-born calf, which was the finest and most desired of all. Parchment or vellum that was used a second time was generally rougher and yellower than new parchment.

There is a marked difference between the two sides of parchment or vellum; one is smooth and fine, the other rough. The smooth side has been the flesh side and the coarse side the hair side. Books were put together so that two

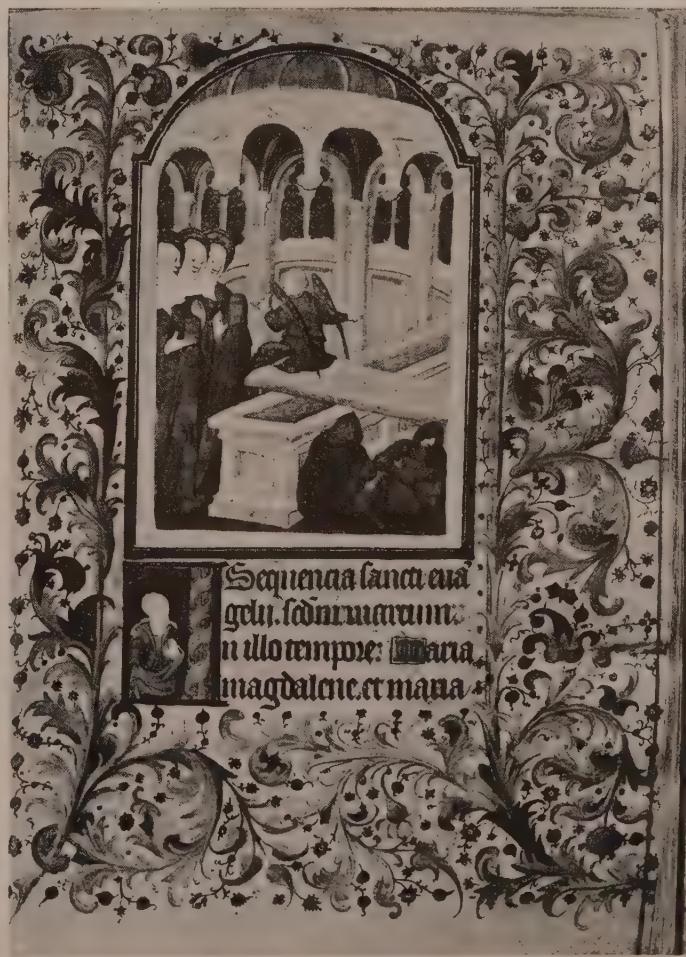


FLEMISH "BOOK OF THE HOURS" WHICH BELONGED TO ROBERT HOE

facing pages would be of the same side of the skin. It is possible to tell a Latin from a Greek manuscript because of the way the pages were arranged. In the Latin books the first page of the section was a hair side and in the Greek the smooth side. This supplies one of the slight technicalities which help the scholar to-day to tell whether all of a book has been made at the same time and where it was made.

A great many of the early books were made in the Benedictine and Cistercian monasteries. In one of the manuscripts at the Brooklyn Museum, a Flemish Book of the Hours, there is a miniature showing a monk copying a book; he may be working either in the corner of a large general room, the scriptorium, or a small room off the cloister. In the scriptorium the absolute rule of

silence was obeyed. An officer in charge gave out the work for the day and supplied all materials; the work-day was of six hours' duration. No one entered the scriptorium, save on business, except the abbot himself. If one of the workers wished something to be brought to him he made a sign. Some of these were very amusing. If he wanted a book he would pretend to turn over leaves, if he wanted a Missal he added the sign of the cross; when he asked for a Psalter he placed his hands on his head to look like a crown, suggesting King David by this pantomime; if he wanted a pagan work he scratched his ear like a dog, and by this quite human gesture of contempt expressed his opinion of



"THE MARIES AT THE TOMB" IN A FLEMISH "BOOK OF THE HOURS"

an age whose learning, however, he did not profess to despise.

Secular works were given to the church as well as the sacred books and in those ceremonies of presentation which were held when any book was presented, a pagan author might be placed on the altar as well as the Gospels and a mass celebrated that this treasure of learning was adding its luster to the possessions of the church. When some layman wished to give a book to the church he would simply give enough money to pay for the support of the scribe during the time it was being made and there would be an inscription at the conclusion saying that it was presented by the donor of the money.

The scribe worked without pay, receiving only his maintenance. It was sometimes said, in order to encourage them in an arduous task, that every letter meant the forgiveness of one sin, and it was intimated of one scribe, whose conscience was heavily burdened, that the copy of the Bible which he made exceeded by only one letter the number of his sins. When the scribe finished his book he generally added some little contribution of his own, an expression of joy in this pious service, or a brief prayer, but in some instances these little perorations are very human and show that the copyist was thoroughly weary. One complains that those who do not know how to write think it is an easy matter, and very often, after an exclamation of thanksgiving, there is a wish for a glass of refreshing wine for his pains.

The printed letter can never have the beauty of fine script and the writing of script, as both the Chinese and Persians felt, was an art equal and even surpassing the pictorial. Of the great manuscripts of the world, the script of the Persian is the most flowing and sinuous; the Chinese, being ideographic in derivation, is the most pictorial and suggests a counterpoise achieved through diverging or converging forms; the European is upright,

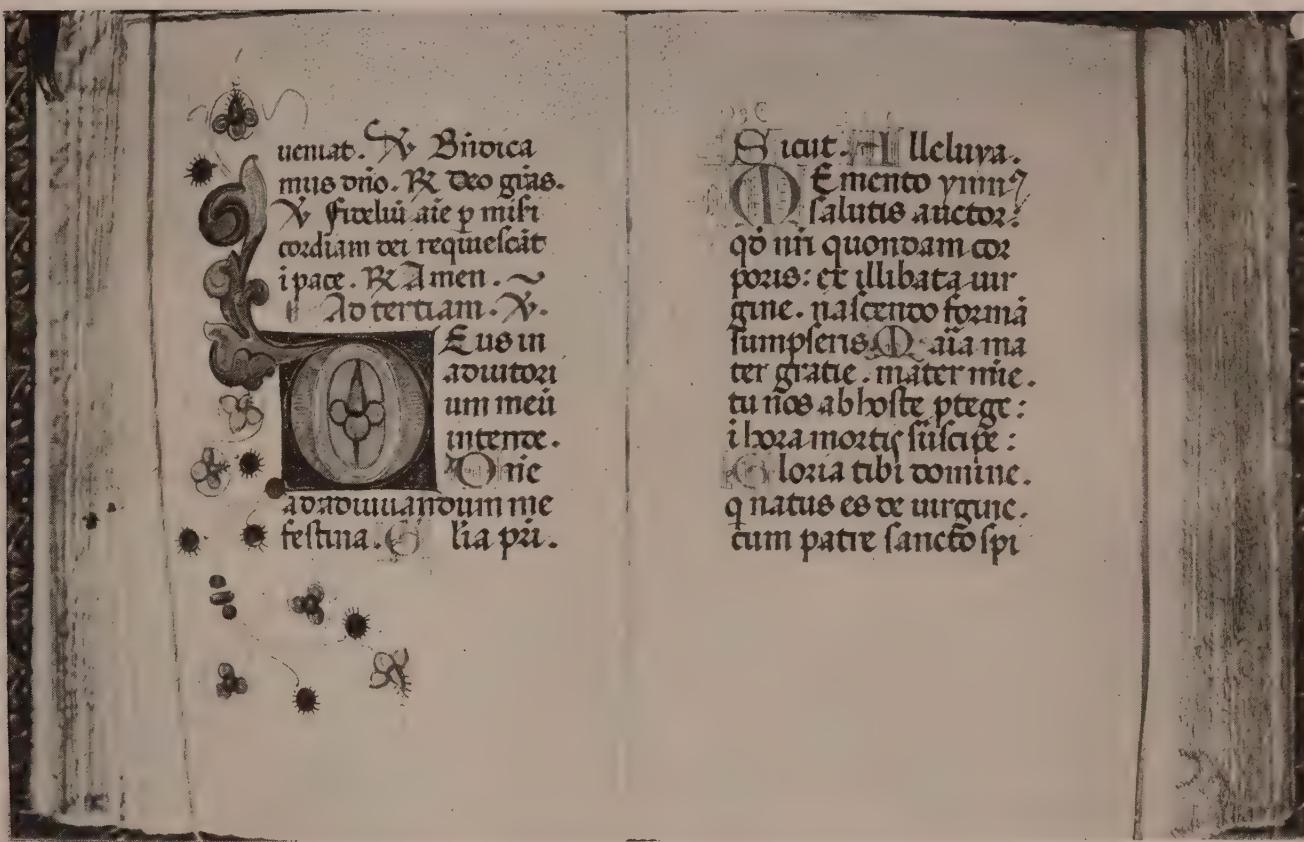
and while curves are not lacking in its composition, the basis of it is vertical in construction and its interest is in its angles. The countries which evolved the pointed arch worked best in the perpendicular. The Roman alphabet from which the script used for many centuries in the Latin manuscripts of the mediæval scribes was headed by the square Roman capital, which is very similar to our own capital. The earliest manuscripts are in this, like the fourth century Virgil and the Terence in the Vatican, although the latter is in a slightly different and more elongated capital called the rustic capital. When the rustic capital stopped being rectangular and rounded its principal strokes it was called the *uncial*, a word which is sometimes said to have been derived from *uncia*, or inch, indicating its height, but no *uncial* has been found to be more than five-eighths of an inch high. The *half-uncial*, smaller but still a capital letter, was the next development.

In the seventh, eighth and ninth centuries various styles of small letters were developed and these were called *minuscule*. The most important and beautiful of these was the

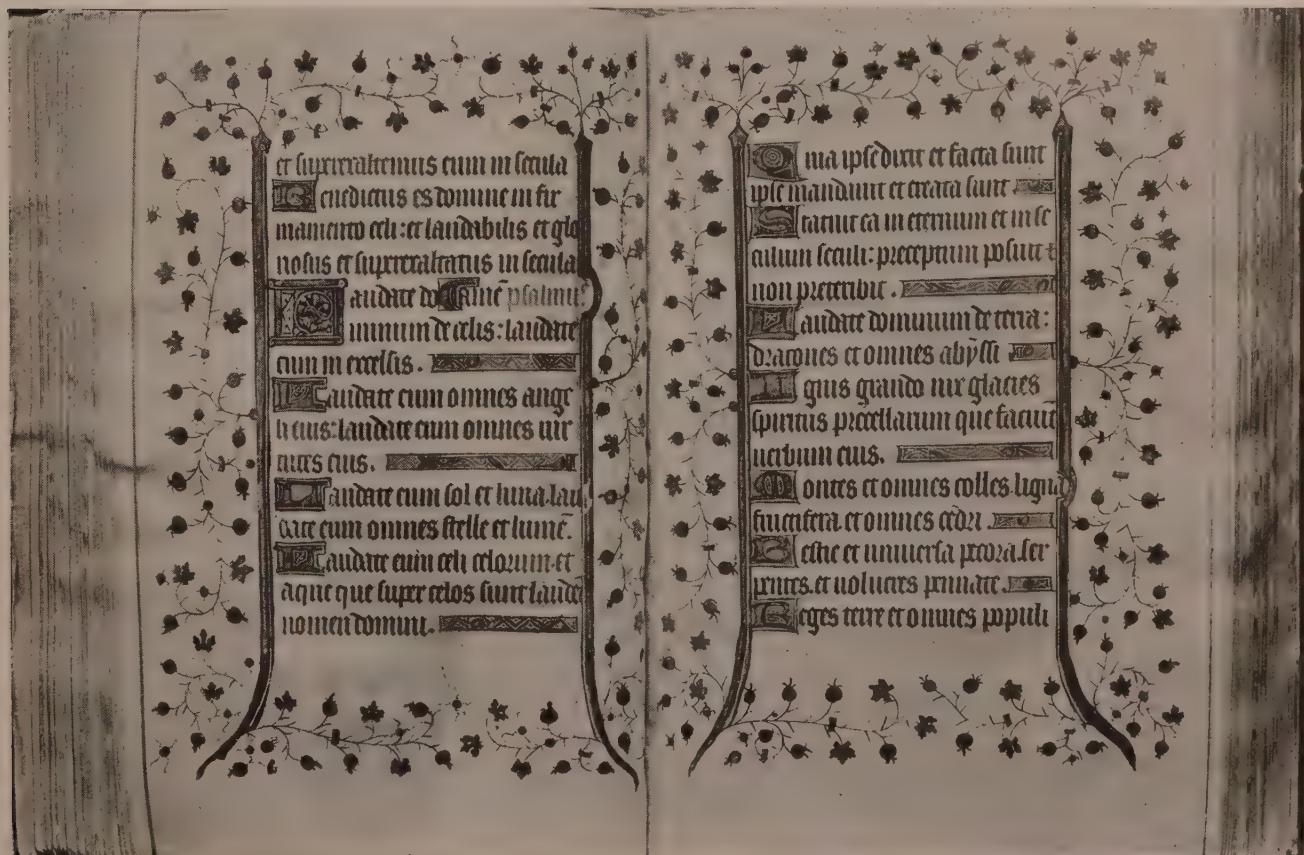
Carolingian *minuscule* developed by Charlemagne. In the tenth century *minuscule* prevails with the *uncial* used for titles and headings. The beautiful *minuscule* favored by Charlemagne was developed at Tours by the English Alcuin of York, Abbot of St. Martin's. Lombardic elements were supplied by Paul Warnefried so that in all the countries where it was adopted there were elements which made it seem familiar to its scribes. This *minuscule*, however, had passed by the time of the manuscripts which are reproduced here. When the mediæval world recovered from the period of gloom of eleventh century pessimism founded on the conviction that the world was coming to an end, the Gothic style began to develop in the north and west. The thirteenth, fourteenth, fifteenth and sixteenth centuries were devoted to the Capetian *minuscule*, called *Ludovician*,



"BOOK OF THE HOURS" MADE FOR THE CATHEDRAL OF LISIEUX



THE SCRIPT IN THE FIFTEENTH CENTURY MISSAL SHOWN ABOVE IS TYPICAL OF THE OPEN, ROUNDED ITALIAN STYLE
THE BOOK BELOW IS FLEMISH AND THE SCRIPT HAS A PERPENDICULAR CHARACTER IN COMPARISON TO THE ABOVE



as it became more angular. In spite of the fact that Latin, being the universal language of manuscripts, did much to keep the style of writing uniform in Italy, the Lowlands, France, England and Germany, national characteristics were bound to develop. The minuscule of Italy, as the manuscript reproduced shows, was open and readable; its suggestion of roundness in spite of the angular character is indicative of the South. The French manuscripts of the collection show a sharp, sensitive, even nervous line, not so even as the Flemish, which is the most symmetrical of all.

The decoration of the manuscript grew out of the ornament which was added to the initial letter. The rubricatores were literally the writers in red who made the letters that were to be emphasized. At first sprays extended into the margin and later encircled the text. The marginal decoration became elaborate but in structure it was still joined to the ornamental letter. In the fourteenth century the border was still attached to the text but in the fifteenth century it finally became entirely separate. The ivy leaf or arrangements of flower and bird forms were two of the favored marginal decorations of the fourteenth and fifteenth centuries.

Pictures, where ornament was concerned, were inevitable, for they not only explained the text but made it more appealing to the eye. They were necessarily small, for the pages were small. Some of these manuscripts have pages measuring only a few inches and the longest of the ones shown here does not



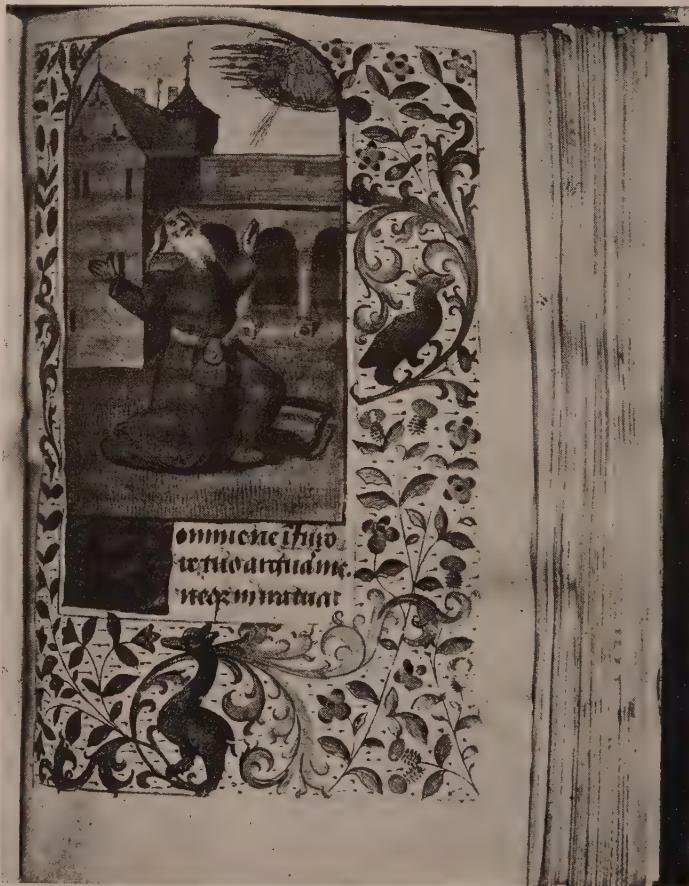
THE "JUDGMENT OF SOLOMON" IN A FLEMISH "BOOK OF THE HOURS"

exceed nine inches. As a result small pictures have come to be called miniatures and anything small is miniature. But the word itself does not come from the Latin *minor*, less, but from *minum*, which means red pigment. From the painters in minimum who added the important letters to the old Latin manuscripts in the days of the Republic

the art of painting the highly ornate pictures such as those which are reproduced was developed. A miniature may or may not be an illumination as well, depending on whether it is enriched with metal, generally gold. Text, border or miniature may be illuminated, the process being the adding of gold-leaf which is placed upon a ground of pinkish clay by means of white of egg. It is then burnished with an agate, this process necessarily preceding the painting.

The fourth century Virgil already referred to has fine miniatures, but in the sixth and seventh centuries the

texts are not illustrated. A Book of Gospels in the Louvre, said to have belonged to Charlemagne, proves that they were done with great artistry in the eighth century. A ninth century Terence in the Imperial Library in Paris shows the influence of classical sculpture in the draperies of the figures. Tenth and eleventh century work was not remarkable in France, but improved in Germany owing to the presence of Greek refugees. In the twelfth century the effect of the Crusades is seen in the Saracenic ornament around the letters in French manuscripts. Royal patrons were Charles V and Jean, Duc de Berry, his brother.



"KING DAVID" IN A FIFTEENTH CENTURY FRENCH "BOOK OF THE HOURS"

EGYPT'S PEOPLE IN MODERN SCULPTURE

BY ARLINE DE HAAS

BENJAMIN TURNER KURTZ, A YOUNG AMERICAN ARTIST, MODELS CONTEMPORARY
EGYPTIAN NATIVES AS THEY LIVE TO-DAY RATHER THAN AS ROMANTIC FIGURES

THE desert life of Egypt has many times been exploited and in especial by the French painters of the nineteenth century with their portrayals of the Arab, glorious in all his accoutrement and backgrounded by the intense colorings of his country. Yet through all these interpretations runs a theme of fictional glamor, a note of exaggeration. Now, for the first time, Benjamin Turner Kurtz, a young American sculptor, has dared to set aside tradition and to express in terms of reality the native life of present day Egypt.

The statuesque figures of Gerome's paintings have suggested what might be done by a sculptor. But those who have seized some inspiration from Egypt have either repeated the French painters or have attempted to revert to the archaic. Kurtz does neither. Long a student of Egyptology he found on his frequent trips through the valley of the Nile that the unconscious grace and magnificent build of the native people lend themselves naturally to the plastic arts. Theirs was enough to live; his but to model them.

Well versed, as he is, in the styles and periods of ancient Egyptian art, Kurtz is not and cannot be influenced by either the present day interest in the Tut-



"NILE BATHERS" REPRESENTS MR. KURTZ IN GROUP COMPOSITION

Ankh-Amen period or the archaic movement in modern sculpture. For, according to Kurtz, the modern archaic is but a pathetic copy of great sculpture. He does not try to make Egyptians as did the ancient Egyptian artists. And, at the same time, he does not make merely a faithful reproduction of them as they look today. Rather he does much the same thing with the Nile dwellers as Meunier did with the Belgian coal miners. It is the spirit of the thing he is after that he may interpret and intensify it.

In his series of twelve studies of Egyptian life Kurtz has portrayed the every-day routine and the festivities of the desert tribes. He has given a well rounded portrayal of the Nile dweller and his existence. More than that this sculptor has, through his imagination, suggested the country itself. He has visioned the thoughts, the ideals and the interests of these people.

And, at the same time, he has revealed his unusual knowledge of the art of working in clay and stone.

His two splendid sculptures, *Arab Girl* and *Arab Woman*, both portraying the native women carrying the water jars on their heads, suggest the work-a-day life of the people. The erect and dignified postures are artistically conceived. The superb balance of composi-



"MASK OF NUBIAN BOY" IS A SENSITIVE PORTRAIT OF A CHILD



AN "ARAB GIRL" PORTRAYS NATIVE WOMAN CARRYING WATER

tion is only equaled by the fine construction of flesh and bone half revealed beneath the draped garments. Swathed about the women's heads, falling with natural grace, the robes become a part of the composition accentuating the arrangement of the design—rhythmic lines reinforcing the plastic entity.

For beauty of the nude and semi-draped figure there are *Nubian Boy*, *Boy With Turban* and *The Water Carrier*. *Nubian Boy* is a simple, undraped figure with no decoration save the rounded quality of the forms and the arrangement of the masses which contribute toward making a perfect work. The weight of the body rests on the right foot, and the head is turned to the right. But it is absolutely balanced by the left leg slightly thrust to the left and forward, and by the left arm, unbent, which, thrown over a water jug, curves toward the left foot. The triangular motive, often found in Kurtz's work, is here the basis of his composition. The inter-spaces, carefully conceived as a part of the sculptural scheme, are also triangular in shape, while the planes formed by the bones and muscles, take on the triangular form.

Boy with Turban is a delicate, vivid conception of a young child; but a conception without any of the cloying sweetness to be found in the works of so many artists who attempt to portray children. There is no obvious motion in the entire figure; the literary motive is absent. The swirl of the costume over the torso and in the folds of the turban are the chief decorative elements. There is no ornamental detail, no preoccupation with incidentals that would detract from the complete solidity of the figure. It stands so dignified in its simplicity, so delightful in its quiescence. A contrasting figure is *The Water Carrier*. Here is active motion suggesting the native suppleness of these dark skinned people of lower Egypt. Too much motion in sculpture is very likely to become tiresome. But this piece is so well balanced and so graceful that it counteracts the effect of activity.

In his *Nubian Drummer* Kurtz has given us not only a man beating a drum but the entire atmosphere of an Arab festivity. Even the curled toe of the seated boy suggests rhythm. Here line and contour are used to advantage. Viewed from the front, the turban on the boy's bent head suggests a circle and the same circle is repeated for emphasis in the drum held in the left hand. The right arm repeats the line of the torso; the right shoulder the line of the left leg. The large planes of the legs are simplified not to the extent of overshadowing their three dimensional quality but to make more evident the fluid line that is basic in its usage.

The companion piece to this work, *The Lizard*, portrays a young Nubian farmer seated on a bank of the Nile sunning himself after his swim. Lazily he has lifted his foot to allow a lizard to crawl by. Here, again,

lines play an important part. Looking at the figure from the rear one finds as much beauty in the broad planes of the well modeled back as in the more complicated structure of the arms and legs as seen from the front. There is only the suggestion of anatomical construction, but here, as in the *Nubian Drummer*, the intelligent elimination of detail shows not only Kurtz's knowledge of anatomy, from which comes his ability to seize upon the essentials, but also his realization of the fact that detail can obscure plastic solidity. It is this same solidity which Kurtz values so highly that is the backbone of sculpture. It forms a part of the profound beauty of compact masses and strength of design that lends to the work of the early Egyptian artists its everlasting qualities.

On his second trip up the Nile Kurtz made several studies of the fierce Bichrine warriors that inhabit the First Cataract region. His interpretation of their grotesque appearance, his intelligent exaggeration of their bushy hair and their strange costumes have given us barbarism in its wildest aspect. Kurtz was able to come into close contact with the Bichrine tribe through his visit to the camp of that people which is situated near Assuan. The Bichrines are still true nomads and are noted for their banditry and thievery. They are famous too as warriors and boast of their Semitic origin, claiming to have come into Egypt with the Queen of Sheba.

In his *Dancing Warrior* Kurtz has a convincing portrayal of the eccentric and exotic customs of this ancient race. The leaping limbs, the crooked arms bearing spear and shield, the lowered head, all express the intense emotion of tribal rites. Viewing this piece from any angle one feels the insistent power of movement that is poignant and elemental. The composite form is based on definite principles of mass harmony, unity and design. There is a certain accentuation of detail, but it is so blended as to be secondary and unobtrusive.

In group composition he is best represented by his *Nile Bathers* and *The Desert Bride*. In the former the sculptor has caught the playful spirit of the native children. Two young girls, the one carrying the other on her back, present a joyous study of the beauty of young bodies, firm limbed and graceful. The delicate handling of the surfaces, the broadly massed arrangements of the curling hair, the fingers and toes suggested rather than stressed, make a decorative unit of the whole. The weight of the group is fairly balanced by the firm placement of the feet of the upright figure, augmented by a short growth of leaves on the ground, and the body, swaying forward easily carries the second figure.

The Desert Bride, depicting a young Nubian girl in bridal swathings seated on the back of a camel, is one



"MASK OF NUBIAN GIRL" IS A COMPANION PIECE TO BOY MASK



IN "DANCING WARRIOR" IS A PORTRAYAL OF EXOTIC CUSTOMS



IN HIS "NUBIAN DRUMMER" KURTZ HAS GIVEN NOT ONLY THE IMPRESSION OF A MAN BEATING A DRUM BUT THE ENTIRE ATMOSPHERE OF AN ARAB FESTIVITY. EVEN THE CURLED TOE OF THE SEATED BOY SUGGESTS RHYTHM

of the most striking and vivid of Kurtz's compositions. The camel, his four feet bunched together, his head reared high and heavy with trappings, forms a triangle of which his back is the base. The triangular form is repeated in the girl's body, her head being the apex, and again repeated in her garments which fall over the camel's body almost to his feet. The arrangement of the masses makes an effective ensemble of definite sculptural design, which, combined with the decorative trappings, lends beauty to the fundamental character of the composition as an entity. The intermingling forms are units of composite strength and their relations, each to the other, are so insistent that the group becomes a rhythmic, flowing mass.

Although Kurtz has not particularly occupied himself with portraiture he can and does produce a head

that is a real portrait. His *Mask of Nubian Boy* is a most sensitive and beautiful conception of a child. The full lips, the broad, flat nose, the rounded forehead, are all understandingly portrayed and splendidly executed. The swathing turban about the boy's head is an active decoration, accentuating the general contours of the face. The hair, simplified into a flat mass is, too, a part of the general scheme of decoration, yet at the same time it is hair. The *Mask of Nubian Girl* is a companion piece of equal merit. Again the slight exaggeration for the sake of decoration and plastic unity, both in the hair and the head dress. The head itself is finely modeled both as to anatomical and artistic construction. In the two masks there is a sensuous quality of surface modeling, and so fundamental are they in their values that they become vibrant, rousing the



A COMPANION PIECE TO THE "NUBIAN DRUMMER," IN "THE LIZARD" MR. KURTZ PORTRAYS A YOUNG NUBIAN FARMER SEATED ON A BANK OF THE NILE SUNNING HIMSELF. HE LIFTS HIS FOOT TO ALLOW A LIZARD TO CRAWL BY

imagination to an emotional appreciation of their spiritual properties.

But whether Kurtz is portraying the playing of children on the banks of the Nile, the stately walk of the native women, or the fierce dances of the Bichrine warriors, he always intensifies the spirit of each. And although an immense variety of highly interesting subjects is offered in the Nile valley, subject matter is quite secondary in his estimation. Composition is his chief concern and his first consideration. Originality seldom worries this young sculptor. He works out his own problems in his own way and automatically becomes original.

Kurtz's interest in the Arab and the upper Nile peoples has brought him into close contact with the customs and ideals of this once-mighty race. And, furthermore,

it has enabled him to portray sympathetically these people without becoming sentimental over their past glories, but rather becoming sensitive to their present day sculptural possibilities. His artistic sense, however, will never allow his historical understanding to play havoc with a composition. One may be certain that detail, no matter how interesting, will be subordinated to the larger conception of the complete design, and that detail may even be omitted if necessary to the entity and rhythm of the whole.

It is undoubtedly his knowledge of Egypt's past art that has so fortunately kept Kurtz from trying to copy it. He knows, in fact, that it is impossible. But the sincerity of his work and his love and understanding of the children of the Nile strike a unique and varied note in contemporary sculpture. Added to this his



"BOY WITH A TURBAN" IS A DELICATE, VIVID CONCEPTION OF A YOUNG CHILD. "NUBIAN BOY" IS A SIMPLE, UNDRAPED FIGURE WITH NO DECORATION SAVE THE ROUNDED QUALITY AND ARRANGEMENT OF THE MASSES

work is powerful; his sense of structural form is sound; and his knowledge of the art of sculpture combines expert craftsmanship with a supreme sense of beauty. Kurtz began his artistic studies at the Rhinehart School of the Maryland Institute in Baltimore, Maryland. He was awarded the Rhinehart prize both in 1918 and 1919. Later, at the Pennsylvania Academy of Fine Arts in Philadelphia, he was awarded the Stewardson Prize, the President's Prize, the Packard Prize and the Cresson Traveling Scholarship. He has studied at the studios of Charles Grafly and Albert Laessle. On the completion of his Egyptian group in 1926 he exhibited at the Annual Exhibition of the Pennsylvania Academy of Fine Arts where he was awarded the Fellowship Prize. While his Egyptian studies were receiving praise and critical comment Kurtz was awarded the Avery Prize by the Architectural League of New York for

The Duck, a remarkable study of bird life. Recently the same piece won Honorable Mention at the Concord Art Association's exhibition.

The interest in this sculpture by Mr. Kurtz is in the freshness of his treatment of a racial type. He has an unusual feeling for composition, but his sculptures are more than exercises in design. One is made conscious of a contact with a pulsating human life. He has suggested the simplicity of a child-like race, indolent and good natured. A boy watches with lazy intentness a lizard coming out of his hiding in a stone wall, or walks along with an empty water bottle under his arm with the deliberate ease of the child of the tropics. He has kept his record true to the individual and has made it representative of more than a personality. His sculptures are in a true sense portraits of the people whom he finds interesting in the Egypt which is existing to-day.



Courtesy of Duveen Brothers

A CH'EN LUNG PORCELAIN FIGURE

This porcelain figure of a lady whose costume is that of the court is from the J. Pierpont Morgan Collection. It is of unusual height, measuring thirty-seven inches, and the coloring is of great beauty, combining sea-green with imperial yellow. The design on her dress is composed largely of medallions formed by vermilion phoenixes with gold heads and her blue girdle is made of squares bearing the sacred swastika. This piece was made during the reign of Ch'ien Lung, the fourth of the Ch'ing emperors (1736-1795), whose potters made some of the finest of Chinese porcelain



THIS REPRODUCTION OF "CHERRY-TIME AT KIZOMIZU TEMPLE, KYOTO," MERELY HINTS AT THE BEAUTY AND COLOR OF THE ORIGINAL WHICH IS ONE OF THE MOST CHARACTERISTIC OF HIROSHIGE'S WATER-COLORS OF EXCEPTIONAL QUALITY

THE WATER-COLORS OF HIROSHIGE

BY GARDNER TEALL

A STUDIED PHASE OF THIS JAPANESE ARTIST'S PAINTINGS OF LANDSCAPE WHICH ARE AS REMARKABLE AS HIS BETTER-KNOWN DESIGNS IN THE FIELD OF COLOR-PRINTS

THOSE who have studied Japanese art intimately will, I think, hardly challenge the statement that Hiroshige deserves a place in landscape art with such masters as Claude Lorrain and Turner.

"Are not the landscape painters the true discoverers of the country," asks Paul Gaultier, "the pioneers in the pleasure we feel at a magnificent sunset when the glowing disk sinks into the sea which it tinges with color? Have they not revealed to us the majesty of the mountains, the peaceful tranquillity of the fields, the silence of the forests? Have they not shown to us the mildness, the anger, the abandon, the treachery, the gaiety and sadness, of the sea?" And he goes on to say, "Poussin, Claude Lorrain, Constable, Corot and Theodore Rousseau, by the horizons which they have opened up to us, mark the stages of a feeling henceforth an integral part of our life."

This is true, and just how true this is, nothing more adequately reveals to us than the art of Hiroshige. Who, besides Corot and Turner, has given us greater revelations of light in landscape? And who, besides Hiroshige, has given us more profound revelations of the snows and the rains and the mists that hold such great beauty and clothe landscape in such marvelous attire?

Hiroshige's color-prints are universally known, but Hiroshige's paintings in water-color (the only color medium of the Japanese painters of his day) have received almost no attention from the writers on art in

the Western world. This is as regrettable as it is extraordinary, for Hiroshige's place in Japanese painting is important, notwithstanding the attitude so long held by the Japanese connoisseur towards any but the traditional and conventional art of Japan and that of China, its inspiration.

The classic art of Japan was formed by the canons derived from those which guided the art of the Chinese painter, and these canons continued to hold sway even after various new movements had paved the way for the advent (in the eighteenth century) of genre, known by the name of *Ukiyoyé*, literally, "Pictures of the Fleeting World," a Buddhist term of reproach.

True it is that back in the eleventh century, Toto Sojo (1053-1140) had, with certain sketches of mundane things and humble human beings, heralded the movement that was to develop some seven centuries later into the school of *Ukiyoyé*. His excursions were followed by some of the great masters of the twelfth and early thirteenth century school of Yamatoye (by Fujiwara Mitsunage and Keion Sumiyoshi), while in the year 1296 Tengu Doshi painted a makimono depicting a scene of carpenters at work, the audacity of which undertaking undoubtedly shocked the sensibilities of the aristocratic taste of the day, although there was a saving grace in the fact that a carpenter's trade is looked upon by the Japanese as singularly respectable, and he was permitted to use a prefix equivalent to "Mr."

箱根白雲隱



Courtesy of the Metropolitan Museum of Art

"KOYURUGINONO, PROVINCE OF SAGAMI," IS ONE OF SIX WATER-COLORS WHICH MAY BE SEEN IN THE METROPOLITAN BEARING HIROSHIGE'S SIGNATURE AND SEAL. THESE PAINTINGS ARE OF A LATER DATE AND ARE PAINTED ON SILK

But at best, the aristocratic art of the Tosa school, whose founder was Tosa no Mitsunobu (1434-1525); the art of the court painters at Kyoto, which dates back some eight hundred years and which almost entirely confined itself to depicting court scenes, court nobles and court ceremonies (a school employing rich color); likewise the aristocratic art of the Kano school, whose founder was Kano Motonobu (1476-1559); the art of the painters at the Court of the Shogun in Yedo (Tokyo), a school which developed virile, incisive brushwork, found particular virtue in sheen and in brilliancy of *sumi* (black ink), and in the chiaroscuro effects of washes derived from it (a school using color sparingly)—all these looked unfavorably on Ukiyoyé's intrusion. True it is that Sanraku (1573-1635) of the Kano school helped, in certain unsigned paintings, to inaugurate Ukiyoyé, while the nobly born Iwasa Matabei (1577-1650) (whose work Binyon finds analogous in more respects than one to that of the Italian painter, Giorgione), appears to have been the originator of the Ukiyoyé school, and his entire product is said to have been absorbed by no less a patron than the Tokugawa Shogun, Iyemitsu!

Despite these facts, the Ukiyoyé artists were a world apart from those of the Tosa and of the Kano schools. Binyon says of them: "Cut off from the life of the nobles

and the Samurai, they created a world of art, beautiful in its kind, which is self-enclosed, and has little relation with the ideals of the older schools."

In 1797 Andō Tokitorō was born in Yedo. He developed a precocious talent for drawing, and after some study under Rinsai, a painter of the Kano school, he sought instruction from Utagawa Toyokuni, Ukiyoyé painter and color-print artist, famous for his portraiture of actors. As Toyokuni had no vacancy for a pupil, young Andō turned his steps to the studio of Utagawa Toyohiro (1763-1828), who had been a fellow-pupil of Toyokuni's under Utagawa Toyoharu; Toyohiro may even have been Toyokuni's elder brother. Toyohiro avoided designing actor prints, and although he did some book illustrations, he seems to have wished to make a name for himself as a painter, his work inclining somewhat to the Kano school. At any rate his style was founded on that of the Kano painters, and he took particular interest in the works of Hanabusa Itchō (1652-1725), a painter who was as unorthodox as he was brilliant, and whose work was complementary to later Ukiyoyé.

Toyohiro had a far finer nature than Toyokuni's, and I think it is fortunate that the young Andō, who on entering Toyohiro's studio changed his name to Hiroshige, came so directly under his influence, instead of

under Toyokuni's. Toyohiro was never popular like Toyohuni, but his fellow-artists held him in high esteem. Hiroshige, then about fifteen, could not, perhaps, have had a better teacher.

Hiroshige was just over thirty when (in 1828) Toyohiro died, the year also of the death of Yeizan, Yeishi and Shunsen. Two years later (1830), the first year of the Tempo cycle, the government of the Shogun commissioned Hiroshige to accompany the deputation selected to journey from Yedo to Kyoto, there to present to the Emperor the gift of white horses sent by the Shogun, and to make for the Tokugawa government a drawing or painting of the ceremony.

To one of Hiroshige's temperament, this must have been a particularly memorable event, a thoroughly enjoyable excursion. The great road, *Tōkaidō* (Eastern Coast Road), along which he journeyed, stretched for a distance of some three hundred and twenty-five miles. Hokusai (then in his seventieth year) signed himself "Old man mad about drawing." The young Hiroshige's enthusiasm for sketching could have been little less than the elder's mania. At each of the fifty-three post stations on the Tokaido, going and coming, he had ample leisure for studying his surroundings and for filling his sketch-books with drawings of places, people and things. These were the foundation work of the splendid series of landscape color-prints, the great "Fifty-three Posting Stations of the *Tōkaidō*"—*Tōkaidō Gojūsan Tsugi*—completed in 1834 and published by Hōyeidō and Senkakudō in Yedo.

Perhaps one of the first bits of news Hiroshige may have heard on his return to Yedo was that of Hokusai's having had a stroke of paralysis; but the "Old man mad about drawing" restored himself to nineteen more precious years of art-producing life with a medicine of his own compounding! Hiroshige may have had no acquaintance with Hokusai, but he must have known Hokusai's landscape prints as all Yedo knew them. However, as Hokusai had withdrawn to the country in this year, it seems improbable that the younger man had any opportunity of meeting him at this period.

Hiroshige's color-print art does not disclose the heroic qualities exhibited by Hokusai's. "And yet," says

Binyon, "what a delightful art is his! He is less concerned with the stable rudiments of earth than with the beauties of their veiling by the atmosphere and changing light. No one has revealed to us so freshly the beauty of rain; rain showering like light javelins that shine in the returning sun, or mingling with the mist and with the wind that bends and tosses a long ridge of blotted pines, or descending in straight rods that hiss on ground or water, or trailing delicate threads that caress the trembling willows." This beautifully describes some of the qualities of Hiroshige's color-print art, and it applies equally to his painting.

When Binyon says, "It is incredible how, with four or five colours, crude rather than subtle in themselves, and with only such gradation of flat tint as wiping the block is capable of, he can bring to our eyes so living an impression of the beauty of twilight, when the last glow fades on the horizon of vast prospects over coast and island and the sea of deepening blue, or of moonrise among great avenues of enormous pines, or the flush and sparkle of changing weather among the mountains, or the falling snow on white knolls and steep slopes above blue gulfs of sea," I wish he might have gone on with some particular description of the exquisite beauty of



Courtesy of the Metropolitan Museum of Art

"CAPE HAMNOKU, NEAR YOKOHAMA," BY HIROSHIGE

Hiroshige's water-color landscapes, those delicate, but never fragile, dreams of nature's moods, paintings which only the brush of a master could produce.

I suppose the work of no other Japanese artist has appealed to so wide a circle in the Western world. That is, I think, because Hiroshige's landscapes have been nearer to those of our own artists than have the landscapes of Hokusai or of any of Hiroshige's contemporaries or predecessors. Sei-ichi Taki, a distinguished Japanese art critic, says of Hiroshige, that he "inaugurated a new style of landscape painting peculiarly Japanese: this he formed by availing himself of the essential attributes of Chinese art developed by Buson and other well-known masters. Laying his hand on the previously neglected themes of native scenes, he traveled far and wide and sketched the noted bits of scenery in this country, while the landscapists of the Chinese school refrained from depicting Japanese scenery. The beauty about him is that he never labored over trivial



Courtesy of Mr. S. H. Mori, Chicago

"PLUM SEASON AT SUGITA, A SUBURB OF YEDO, PROVINCE OF MUSASHI AND SNOW-COVERED FUJIYAMA," IS TYPICAL OF HIROSHIGE'S GENIUS BUT IT MERELY HINTS OF THE SUBTLE DELICACY WITH WHICH HE PAINTED HIS WATER-COLORS

details, but always kept his eye on the rendering of scenes in their broad and general aspects. His power in this direction cannot, however, be judged from his prints, so well-known to the world. In short, fully to appreciate his art, one should inspect his hand-paintings, that display all the niceties and peculiarities of his touch." It is, indeed, only after a study of Hiroshige's work in water-color, that any true measure of his genius can be made.

Fenollosa did not overlook Hiroshige as a painter. He found this artist's devotion to landscape more single and his realistic success greater than Hokusai's, and he called Hiroshige "the arch-impressionist before Monet." Fenollosa also places Hiroshige as a painter of night scenes without rival save Whistler, whose *Nocturnes* appear to have some suggestion of Hiroshige's influence, an influence which some critics have disputed, but one which, it seems to me, is obvious and a compliment to both. In fact, Hiroshige's influence on later European

art has been tremendous, although I shall not here attempt to defend this thesis.

We must take Fenollosa's chronology (in the case of Hiroshige, at least) with caution. He would have us believe that after 1835 Hiroshige's drawing became more careless, although the truths of his color values goes on increasing up to 1845, while his paintings of 1850 and after exhibit a weakness. I do not think we can rightly make any such broad generalization of Hiroshige's work in water-color before 1850, and some very beautiful things appear to have come from his brush even after that date.

Fortunately, a goodly number (perhaps two hundred or more) of Hiroshige's water-colors (some on paper and some on silk) are extant. Some of the finest of these are in American collections, public and private. There are, for instance, the six paintings in the Museum of Fine Arts, Boston; the six paintings in the Metropolitan Museum of Art, New York; the eight paintings in the



Courtesy of Mr. S. H. Mori, Chicago

IT IS A PAINTING OF EXCEPTIONAL BEAUTY AND QUALITY, THIS "IMPRESSION AT MAIKO BEACH, PROVINCE OF SETTSU," IS ONE FROM A SERIES OF HIROSHIGE'S WATER-COLORS, OWNED BY MR. MORI AND REPRODUCED HERE FOR THE FIRST TIME



Courtesy of Mr. S. H. Mori, Chicago

"KIRIFURI WATERFALL AT NIKKO MOUNTAIN IN A FOG" HAS BEEN SKILFULLY PHOTOGRAPHED AND QUITE SUCCESSFULLY SUGGESTS THE FULL BEAUTY OF THE ORIGINAL PAINTING. IT SHOWS HIROSHIGE'S MASTERY OF LANDSCAPE COMPOSITION

Library of Congress; a number of fine paintings in the Freer Gallery, Washington, and I believe there are other works by Hiroshige in water-color in other public collections.

Here illustrated for the first time are a number of Hiroshige's water-colors from a series of this master's paintings owned by Mr. S. H. Mori, of Chicago, paintings of exceptional beauty and quality: *Kirifuri Waterfall at Nikko Mountain in a Fog*; *Impression at Maiko Beach, Province of Settsū*; *Cherry-time at Yoshinoyama, Province of Yamato* (which Hiroshige, in his diary for 1842, mentions having visited); *Cherry-time at Kiyomizu Temple, Kyoto*, and *Plum Season at Sugita, a Suburb of Yedo, Province of Musashi* and *Snow-covered Fujiyama*. Each of these bears Hiroshige's seal (early form) and description of the scene represented written in Hiroshige's calligraphy. All are typical of Hiroshige's genius, although it is not, of course, possible to obtain from any photographs of works of such subtle delicacy

more than a mere hint of their beauty and color. However, these reproductions do show Hiroshige's mastery of landscape composition. The reproduction of the *Cherry-time at Kiyomizu Temple, Kyoto* is, perhaps, the least attractive, while in the original it is one of the most beautiful and characteristic. On the other hand, the *Kirifuri Waterfall at Nikko Mountain in a Fog*, skilfully photographed by Mr. S. Osata, quite successfully suggests the full beauty of the original.

Restraint, a deft touch, delicacy of color, precisely right emphasis, not one unnecessary bit of brushwork, complete absence of hesitation—these are characteristics one looks for and finds in Hiroshige's water-color landscapes.

In size, the five paintings mentioned above are each only eight by twenty-one inches, yet infinity is there. This is as true of the *Kirifuri Waterfall* as of the others. Thus, the *Impression at Maiko Beach* and *Cherry-time at Yoshino* exhibit Hiroshige's masterly handling of



Courtesy of Mr. S. H. Mori, Chicago

IN HIS DIARY FOR 1842 HIROSHIGE MENTIONS HAVING VISITED THE SCENE OF THIS WATER-COLOR WHICH HE CALLS "CHERRY-TIME AT YOSHINOYAMA, PROVINCE OF YAMATO." THE PAINTING MEASURES EIGHT BY TWENTY-ONE INCHES

water, whether it be mountain torrent, the sea or gentler stream. These five water-colors are finer than the six, of later date, in the Metropolitan Museum of Art: *Bay of Tokyo, Boshu Province; Cape Hamnōku, near Yokohama; Nokoginyama Range, Can Mountains; Waterfall at Hakone; Koyuruginono, Province of Sagami, and Hill of Kioannon, on the Kisokaido*. These bear Hiroshige's signature and seal and are painted on silk.

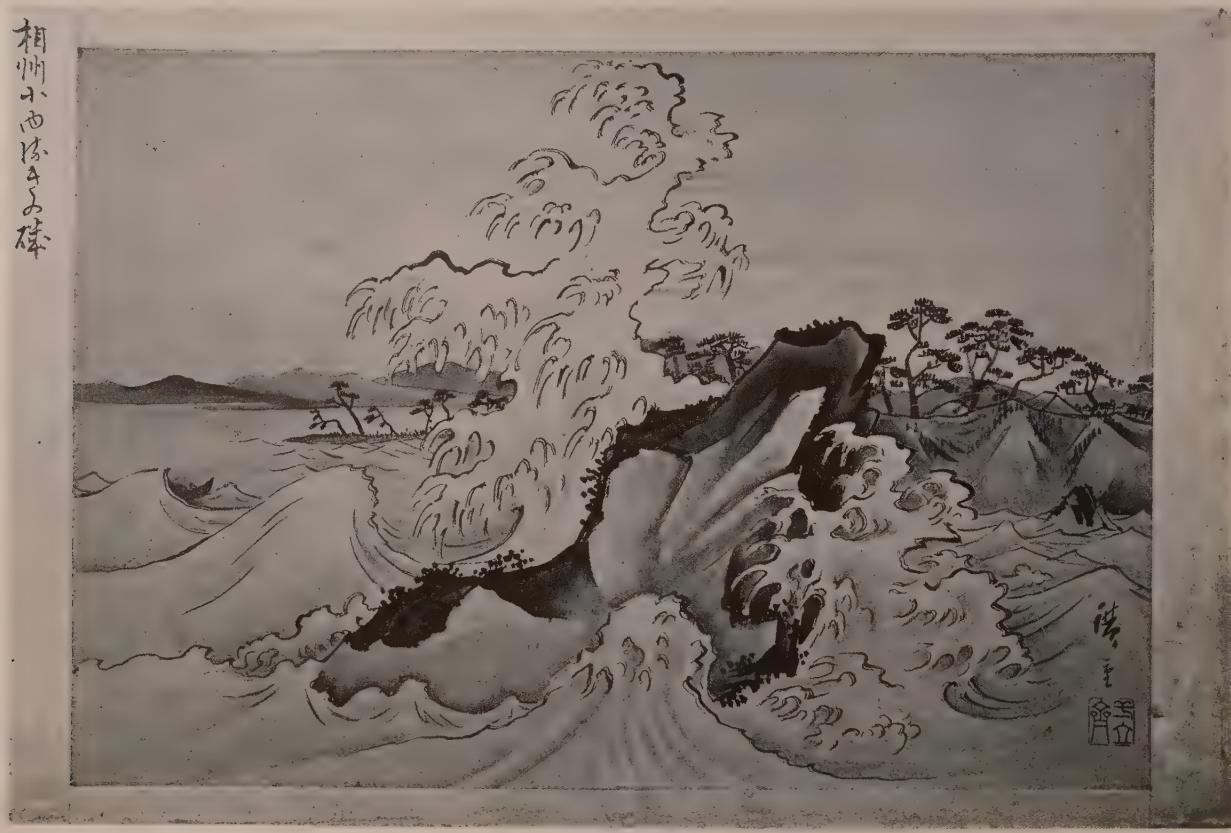
The eight landscapes by Hiroshige in the Library of Congress (Noyes Collection) are on paper and are somewhat larger than the majority of Hiroshige's paintings: *Aria, on the Tokaido; Kanaya, Province of Totomi; Miho of Okitsu, Province of Suruga; Satta Mountain, Province of Suruga; Shin Yoshiwara, Yedo; View of Takanawa, Yedo; View of Uyeno Hill, Yedo, and Yoshiwara, Province of Suruga*.

Among the very fine Hiroshiges in the Freer Gallery are a *View of Fukagawa; Cherry Trees in Bloom on the Bank of the Sumidagawa; Suijin no Mori in a Shower; View of Fugi from Konodai; Cherry Trees in Bloom at Koganei*; a series of the *Four Seasons*, upright panels twenty-three by fourteen inches; twelve *Views of Yedo*, of the same size, and also an album containing some seventy-five sketches in ink and colors, each sketch being seventeen inches in height by thirteen in width. The British Museum is particularly rich in paintings and drawings by Hiroshige, and there, as in American col-

lections, one may find examples of Hiroshige's figure painting; but it is his landscape work which so particularly proclaims his genius and which commands our attention and admiration. While his figure work in painting is not on the whole of importance, we must not overlook those deftly devised miniature figures, in a style particularly his own, which are occasionally incidental to his painted landscape and which give these just the accents they may need, as they do, likewise, in his color-print compositions. The tiny figure introduced in the water-color *Impression at Maiko Beach* is an instance of this.

In comparing Hiroshige and Hokusai as painters, Alfred Morrison holds that Hokusai was superior in versatility of subject and fancy of conception, while Hiroshige was superior in fascinating effects of graceful delineation of commonplace natural scenes. He finds Hokusai over-stimulating and Hiroshige unobtrusive.

Hokutei, a Japanese art critic of the early nineteenth century, wrote: "A landscape painting is not loved because it is a facsimile of the natural scene, but because there is something in it greater than mere accurate representation of natural forms which appeals to our feelings, but which we cannot express in words." While Hiroshige's landscapes give us remarkably faithful portraits of places, there is poetry in them as well, a poetry which I think Hokutei might have acknowledged.



Courtesy of the Metropolitan Museum of Art

RESTRAINT, A DEFT TOUCH, DELICACY OF COLOR, NOT ONE UNNECESSARY BIT OF BRUSHWORK, COMPLETE ABSENCE OF HESITATION—THESE ARE CHARACTERISTICS OF HIROSHIGE'S LANDSCAPES. THIS ONE IS "WATERFALL AT HAKONE"



Courtesy of the Ebrich Galleries

THE CREWS' MADONNA AND CHILD BY MURILLO

Of all his paintings devoted to this favorite subject of Murillo's, few are so lovely in respect to the sweet humanity of the Mother and Child here. The canvas dates from about 1670 and takes its definitive name from the English collection of which it was long a part

THE ERA OF WALNUT IN ENGLISH FURNITURE

BY HENRY BRANSCOMBE

COLLECTORS TO-DAY ZEALOUSLY SEEK EXAMPLES OF FURNITURE OF THE EARLY EIGHTEENTH CENTURY, WHICH HAS COME TO BE REGARDED AS THE ERA OF WALNUT

THAT period which is covered by the reign of Queen Anne while more prolific in specimens of the mobiliary art of walnut rather represents the use of this wood in English furniture free from foreign influences. And for the simple charm of these styles we are probably indebted to Sir Christopher Wren although he at no time actively entered the field of mobiliary woodwork construction confining himself to tentative designs from which the modes of the early eighteenth century were indirectly evolved. In the walnut of this epoch we find an entire elimination of those more ornate motifs of the late Stuarts which were still in evidence in the reign of William and Mary.

That walnut superseded the traditional oak is primarily due to the admiration expressed for its decorative qualities by Queen Elizabeth who, having seen furniture of this new wood imported from Italy, gave instructions for the planting of an enormous number of walnut trees in England. Later, nurtured by that desire for more beautiful furniture which found expression in the French influence that affected the court of the late Stuarts, the use of walnut increased and the cabinet-makers turned their attention to the trees planted in the previous century.

As the saw-pit was not in general use until late in the seventeenth century trees were split by the primitive

wedge-and-beetle method and this doubtless explains the reason for so few pieces of walnut with large surfaces being found until the Orange reign. While the work of the cabinet-maker required boards of greater area the chair-maker could utilize smaller trees and even boughs. Therefore in the study of walnut furniture of this period it is easier to trace the evolution from stools, settees and chairs (particularly the latter), for the fact that when chairs replaced the former long bench seats at the dining "board" they were made in sets of six or more allows for the survival of at least one example, while the inference is that tables and other large pieces would be far less numerous.

The improvements in the facilities for producing finer lines to furniture and the gradual departure from the former cumbersome pieces is illustrated by the stretchers of chairs and tables. Whereas formerly these were heavy oak not always well-shaped, later with the use of more efficient tools the wood was made lighter and per-

fectly rectangular. And while in earlier specimens the stretcher is near the floor, when the one-time rushes which were the carpets of former days and which became wet and filthy were replaced by more cleanliness, the stretchers being no longer necessary to maintain the feet from the dampness were raised and carved. This and other changes are evident in the late Stuart



Courtesy of A. S. Vernay

HIGH-BOY WITH CROTCH WALNUT FRONT, ABOUT 1710



Courtesy of Schmitt Brothers

SLOPE-FRONT BUREAUS OF THE WILLIAM AND MARY PERIOD WERE OCCASIONALLY HINGED AND FITTED WITH A PULL-OUT DESK TOP. THEY ARE FREQUENTLY FOUND CONTAINING SEVERAL SECRET RECESSES INGENIOUSLY DISGUISED

period and were largely brought about by the desire to emulate the opulence of the French court.

In speaking of walnut furniture of the late seventeenth and early eighteenth centuries there is a tendency to regard it as being constructed entirely of walnut. Actually in the majority of the larger pieces the carcases were built of oak or even deal, these woods being veneered with a thin leaf of walnut. In many instances as in the case of cabinets and chests of drawers more decorative types

were applied to the fronts; the ends, although occasionally found solid, usually were covered with a straight or plain grain. The use of walnut in this manner was common in specimens from the reign of Charles II, and level surfaces are often found faced with a thin layer of this wood. Shaped pieces, however, are rarely found veneered earlier than the beginning of the Queen Anne period when the laying of veneers on the more intricate parts of chairs and other curved pieces was accomplished

with the veneering hammer. Previously the hot caul method had been employed but this, which was a piece of heated wood used to make the surface level when gluing on veneers, only allowed for the application to flat areas.

Possibly one of the most ingenious uses of veneer is that found on the double C-scroll legs and some flat under-stretchers with similar curvations. These shapes were built by gluing small pieces together, a method known as cooper-jointing, the object being to avoid the grain of the wood running parallel to the perpendicular of the shape. Obviously were a form such as the C-shapes cut from one piece of wood, little or no resistance would be afforded by the fibres. This weakness was therefore obviated by the adoption of cooper-jointing and the front of the finished shape veneered.

That beautifully figured walnut known as burl is found on pieces during the late seventeenth century when it was usually applied to oak. The method of procuring this burl "figure" is by cutting the wood in the same direction followed by the medullary ray, a term borrowed from anatomy in which it indicates the tubules that extend outwards from the cortex of the kidney in a similar manner to that of the ramifying membranes found in the base of a tree. Another beautiful veneer used is the



Courtesy of Mossel and Koopman

QUEEN ANNE LOW-BOY WITH PINNED BRASS HANDLES

walnut more to be admired in the inimitable skill manifested in the laying of the separate pieces than in the simple method by which they are procured. While much speculation is frequently expressed regarding which part of the tree these are cut from, actually they are merely thin slices cut diagonally from small branches and saplings.

Possibly one of the great appeals offered by old walnut is that soft patina which time and careful treatment can alone bestow. All absence of ornamentation, even if such were necessary to beautify the furniture of this period, is compensated by that velvety appearance which is the outcome of many gallons of oil, turpentine and wax patiently applied by hand. Neither varnish nor other more modern processes can produce that which the human hand through many cen-



Courtesy of A. & J. Sloane

AN EARLY WALNUT FALL-FRONT WRITING-CABINET



Courtesy of Frank Partridge Inc.

AMONG THE RARE TYPES OF QUEEN ANNE CHAIRS ARE THOSE WITH THE CARVED EAGLE HEAD TERMINALS TO THE ARMS, THE CABRIOLE LEG WITH CLAW-AND-BALL FOOT AND WITH CARVED KNEE LATER FREELY USED BY CHIPPENDALE

turies has placed on old woodwork, nor is this better exemplified than by the baluster rails in ancient houses.

While the innate Druidism of Britain lingered into the William and Mary period the passing of the Stuart dynasty actually saw the end of oak furniture, and by the close of the Orange reign, which represents the transition, the walnut vogue was well established. The furniture of the end of the seventeenth century, unlike that of the succeeding epoch, exhibits many distinct Dutch characteristics, these being apparent equally in the furniture of Colonial America. This influence is shown in the turned trumpet-leg, which was an evolution of the inverted cup, also freely used by American cabinet-makers. The vogue of walnut in this country, however, was not perhaps so pronounced as that which developed in England in the reign of Queen Anne.

That walnut was largely used for furniture by the early cabinet-makers and chair-makers of our country is apparent from the many splendid pieces which exist to-day. One important set of Chippendale style chairs is that in the Metropolitan Museum of Art and which was made in Philadelphia. While these are fitted with cabriole legs similar to those which appear in the Queen Anne period and later in those of the famous English maker, they exhibit a different characteristic in the shell carving on the knee and the feet display a tend-

ency toward the Spanish in the curious trifid terminal. As was the case in the old land, veneer was largely used by American makers for decorative purposes and an attractive motif found on the larger surfaces of early pieces is the combination of burl ash panels with narrow walnut bandings, this and other forms of veneering usually being on pine carcasses.

Although unimportant from a decorative point of view, but of value to a collection as typifying the earlier walnut period, joint stools made of this wood are now extremely rare, being found more often in oak. These plain short benches which were those used at the head of the table by the carver are more usually known as coffin stools, being frequently used as trestles or carried by friends of the bearers at walking funerals. But their intended use was at either end of the dining "board" before the days of chairs. And it is easy to visualize the austere Puritan of early colonial days manifesting the rigidity of his mental discipline in the stiffness with which he held himself on this uncomfortable seat.

In that evolution of the decorative carving of furniture which is apparent through the period from the late seventeenth century and which was replaced by the almost severe simplicity subsequent are traceable many of the motifs used by the famous cabinet-makers of the



Courtesy of A. S. Vernay

THIS LATE SEVENTEENTH CENTURY EXAMPLE OF THE BRACKET TYPE IN CLOCK CASES ILLUSTRATES THE USE OF SPRANDRELS AND ORNAMENTS SIMILAR TO THOSE WHICH ARE FOUND ON CASES OF EARLY GRANDFATHER CLOCKS

Georgian era. Even the pendant husk design so freely used by the Adams is seen in the examples of this time. This is usually found on those splendid chairs which represent the second decade of the eighteenth century and in which also the cabriole leg of somewhat French tendencies resembles that of Chippendale's earlier chair supports both in the clubfoot as well as the carved leaf decoration, both of which are characteristic of the period.

With the vogue of those beautiful fabrics which appeared at this time came the desire for more ornamental surfaces to woodwork. And that form of marqueterie embellishment, for which the Dutch are chiefly responsible, was adopted as a means to satisfy the demand. The use of lighter woods as an inlay to walnut, while doubtless adding magnificence, fails to surpass those splendid panels which rely upon the natural

figure of the veneer for their beauty. For some time difficulty was experienced in this form of inlay, owing to the veneer shrinking and causing the narrow strips of wood to spring. Even to-day this same defect is often the cause of disappointment to a collector, who has brought a specimen to this country, where the dry heat of the houses is apt to cause a further contraction. Nor is the resetting of the original wood an undertaking that even the most expert cabinet-maker seeks.

Some examples of larger surfaces display an undue ornateness in the marqueterie work being treated with elaborate foliated designs, which at times detract from the aesthetic simplicity. This more pronounced type of inlaid decoration was introduced to England by followers of William of Orange, the furniture of Holland at that time being freely adorned in this manner. A relic of this tradition is exhibited in the furniture of the early Dutch settlers of New Holland, particularly in the kasses, which were both inlaid as well as embellished by delft tablets, some of which were splendidly painted. Another form found on the more important pieces such as high-boys and cabinets is that known as "seaweed marqueterie," the pattern in intricate foliation being applied in gracefully shaped panels on a walnut groundwork, while in some examples the interior fitting and insides of doors are similarly decorated.

That trend toward the improvement in furniture which appeared with the eighteenth century began with the abdication of James II and the arrival of William from Holland. England had for some time doubtless

experienced a confusion of traditions and that period from the passing of the Stuarts to the time of Queen Anne has come to be regarded as one of transition in the mobiliary art, for during the last decade of the century we find the more decorative styles which manifest a distinctly French influence and the gradual creeping in of those vogues introduced from the Netherlands. A striking example of the latter influence is the adoption of the cabriole leg, which the Dutch borrowed from the Chinese, and which although not at first as graceful as it eventually developed nevertheless displays beauty in its more simple forms. The cabriole of the pre-Anne period is usually distinguishable by the scroll foot or hoof foot, this later to become the more graceful club terminal and the dragon claw of a few years after, when carving was added to the knee.

With the cabriole leg we find the elimination of the shaped stretchers and turned underrails, which for a time appear on the chairs of the early eighteenth century. And as the "parlour" (or "keeping room" as it was termed by the American Colonists), which signified a combined living-room and dining-room, was adopted in the smaller houses, there was a demand for a cheaper and lighter type of seat. These have come down to us in



Courtesy of A. S. Vernay

A CHILD'S CHAIR OF CHARLES II PERIOD

those plain chairs with the light central splat and unadorned cabriole legs, more frequently found with loose or lift-out seats, which following the Dutch styles were of commodious proportions. The "grandfather" easy chair came into more general use, this high wing back seat affording considerable protection from those icy drafts which the inmates of English houses in Queen

Anne's time endured to an even greater extent than the natives and visitors in Britain suffer during the winter months at the present day. In this popular style of old chair, however, the variations through the ages have been so unimportant that it is only by some distinctive characteristic in the understructure that the date may be approximated.

Among the important examples of the early eighteenth century cabinet-maker's craft are those walnut carving tables, which were the forerunners of the sideboard in its present form. It is rarely, however, that one of these tables appears on the market, for very few of the period are in existence. Evidence of this was not wanting at the sale, which was held in London during June last of the late Viscount Leverhulme's collections from Lews Castle in the Hebrides and his Cheshire estate. Included in the catalogue were fifteen or more side or carving tables of various periods, and while the one Queen Anne walnut specimen found a buyer at five hundred guineas (\$2500.00) the nearest bid to this for one of another period was one hundred and sixty guineas (\$800.00), this being an early Chippendale mahogany example. These and other comparative figures go to show that while collectors are becoming keener in their desire for walnut, specimens of the Queen Anne period are becoming increasingly scarce.

There is little doubt but that mirrors assumed con-

siderable importance as a medium for the decoration of walls at this time, both in the form of the smaller hanging type and as pier glasses, which were so skilfully treated by William Kent and other architects. Nor is there any period in which mirrors manifest more grace than those simple curvations which are found on the frames at this time. Frequently they are slightly elaborated by the addition of gilt to the carved reliefs or by entirely gilding the frame, while in other instances the upper part is pierced and surmounted with a gilt ornament, of which the eagle seems to have been one of the most popular. The same charm is evident in the dressing mirrors and collectors are finding it difficult to procure those with the flat arch curve top in the ogee base of which several small drawers or "jewel tills" are fitted. Of recent years these like other furniture of the period have commanded high prices, for being more fragile than the more solidly constructed pieces, many have been broken and in early times discarded as useless. Meanwhile the skilful faker in various parts of England is fully occupied in making good the deficiency of genuine examples by reproducing mirrors and other walnut pieces of the early eighteenth century designs and we readily admit that the fraternity in their efforts display more skill than scruple.

Those beautiful low seats and footstools, which were the outcome of the decorative forms, are similarly rare.



Courtesy of A. S. Vernay

OCCASIONALLY DELICATE CARVING WAS ADDED TO THE BACKS OF CHAIRS. THE CONCHOIDAL EMBLEM OF ST. JAMES FREQUENTLY APPEARED WHILE THE EAGLE HEAD WAS FASHIONED AS A DECORATIVE MOTIF TO THE FRONT LEGS

SATIN DAMASKS

assume new importance in decorative art



Interestingly modern in conception is this lovely damask that comes in soft mellow shades with its very interesting design richly interwoven in silver



A floral pattern typically Louis XIV in design is developed in gold thread on a satin background of blue, walnut, mulberry, green or black

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NOTES ON CURRENT ART

A PORTRAIT which its own history as well as its character would seem to make the work of Benjamin West is that of Richard Lake of Edinburgh. It is still in the family of the sitter, being now in the possession of Mrs. Franklin R. Magee of New York who is the great-great-granddaughter of this Writer to the Signet from Scotland. Richard Lake came to Philadelphia in 1788 and ten years later went to Lexington, Kentucky, where he died within a year of his arrival. Word has come down in the family that this portrait is the work of West and certain details about the picture support this attribution. The white edge of the wig is typical of him and the manner in which the figure is kept rather small within the canvas. If it is indeed by West this portrait must have been painted in England, for West left this country in 1760 for Italy and later settled in London, never to fulfill his first intention to return to his native country.

Richard Lake was born on January 9, 1753, and married in 1778, his wife being Isabella Watson, daughter of Robert Watson of East Rhynd, Perthshire. In 1780 he terminated twelve years of legal apprenticeship by becoming a Writer to the Signet. The papers on which his right arm rests in his portrait appropriately begin, "Having considered the case . . . I am of the opinion" and this emphasis on his legal profession strengthens the probability of its having been painted in the land of his practice.

ANOTHER example of the progress of official taste in France is the public recognition at last, twenty years after his death, of the modern painter Paul Cézanne, and the choice of Maillol as the sculptor most fitted to

carve the monument which is soon to decorate Cézanne's memory in the Tuilerie Gardens. A maquette of the unfinished monument showing a recumbent girl reminiscent of Cézanne's *Bathers*, was included in the Retrospective Show of Sixty of Cézanne's Paintings held at the *Galerie Bernheim Jeune*.



Courtesy of Carnegie Institute

PRIZE-WINNING PAINTING BY FERRUCCIO FERRAZZI

by the Garden Club of Allegheny county for a garden picture went to Walter Sickert.

THE dedication of Gertrude Vanderbilt Whitney's Memorial, now overlooking the harbor of Saint Nazaire again calls attention to the high esteem in which Mrs. Whitney's ability as a sculptor is held in France, and her recognition is completed by the publication of a book on her work by Camille Mauclair, a critic previously distinguished as the author of books on Watteau, Fragonard, and Rodin. The monument shows a soldier standing on the outspread wings of an eagle.

The Master's Room



New York Galleries, Inc., Decorators.

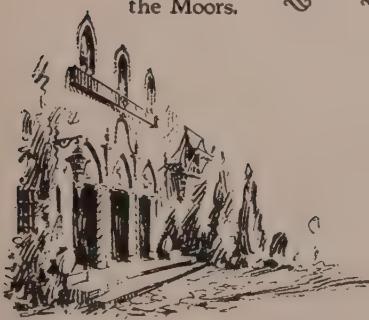
IN the furniture and decorative arts, as in the architecture of historic countries, the customs and manners of the people are eloquently expressed in line and structure, color and ornament. ~ ~ ~ ~ ~

¶ This very fact lends vivid interest to the architecture of the Old World, and to its furniture a charm beyond mere utility. ~

¶ Thus, while Spanish furniture of the XVI and XVII Centuries was distinguished by a severely simple dignity that bespoke a nation of warriors, the touches of barbaric ornament and brilliant color enlivening those beautiful old pieces remind us that Renaissance Spain had not yet freed itself from the Oriental influence long before fastened upon the Peninsula by its Pagan conquerors, the Moors. ~ ~ ~ ~ ~

¶ Sturdily fashioned of thoroughly seasoned walnut of a peculiarly rich quality, and ornamented after the colorful Moorish manner, there was a distinctly masculine feeling about the furniture which reflects the austere tastes of the Renaissance Spaniard and arouses the appreciation of the twentieth century man of affairs. ~ ~

¶ The interior sketched above is but an echo of the fidelity with which this organization of decorators and cabinetmakers has caught the spirit of this and other eras. ~ Whether one's interest lies in the present trend toward the architecture and art of Old Spain or in any of the other great epochs, the quest for the furniture and each decorative detail may well begin and end with a visit to these Galleries, where treasures of the past are grouped with hand-wrought reproductions in scores of delightful ensembles.



New York Galleries
INCORPORATED
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A CATALOGUE of the children's books which formed the recent exhibition of modern European picture books at the Brooklyn Museum has just been printed by the Museum. This exhibition has started on a lengthy tour of the country and will be seen in Buffalo, Cleveland, Toledo, Milwaukee, St. Louis, the Pacific Coast cities and Baltimore, Rochester, Syracuse and Worcester. These books were the subject of an article in the September number of International Studio by Betty and Allen Eaton. The Albright Gallery has received permission from International Studio to reprint this article for all the children in the art classes of the city schools in Buffalo.

THE recent addition to the celebrated Miller collection of two etchings by Philip Harris Giddens, conferred a high mark of official recognition upon a talented young American artist whose exhibit among the French group of etchings in the Spring Salon won the prize, and whose private exhibition in September in Paris—etchings of Brittany, Bas Pyrenees, Paris, Constantinople, Greece and Budapest—displayed a rare combination of taste, draughtsmanship, and imagination.

RECENT exhibitions in Paris have particularly stressed that side of French genius which avid for novelty is continually trotting up and down the frontiers for convention like provisioners for a zoo, hunting for any exciting discovery that might urge public taste, usually encamped a prudent decade in the rear, to advance, rejoice and marvel. At the *L'Effort Modern*, Léonce Rosenberg, dictator of the modern art sector, showed a diverting collection of gimcracks carefully selected as the best of the bad taste of

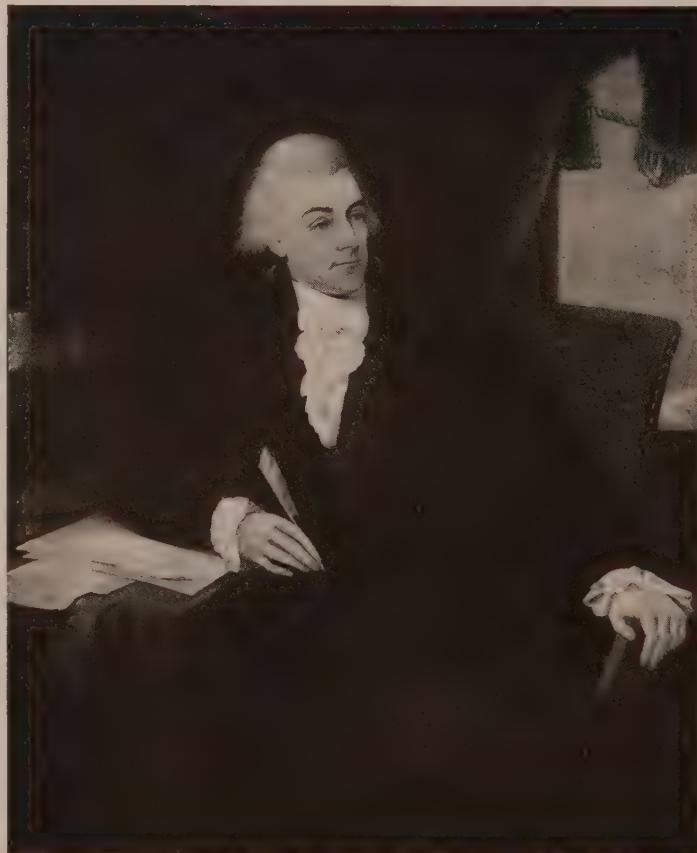


PORTRAIT OF HER MOTHER BY ELIZABETH CHASE

fied to a violent reaction against the cubistic school.

THE new building for the Yale Art Museum which is to be erected opposite the Art School at the corner of Chapel and High Streets, is to cost \$800,000, and a permit has recently been obtained from the city of New Haven for its construction. Egerton Swarthout of

New York is the architect. A bridge over High Street will connect the new museum with the Art School. The building will be two stories high and will have a tower.



Courtesy of Mrs. Franklin R. Mazee

PORTRAIT OF RICHARD HALE PROBABLY BY BENJAMIN WEST

the third Empire, made up of pictures, china, gilded clocks without works (so dear to the heart of Mr. George Moore) and an amusing series of fish and flowers under glass.

Formally expanding Monsieur Rosenberg's idea, an Exhibition of Art and Life under Louis Philippe at the Galeries Charpentier, under the patronage of the Princess de Poix and the direction of Monsieur Paul Leon, director of the Ecole des Beaux Arts, launched the famous bad taste of the 1840's as one more fashionable fad for the quaint. Hundreds of canvases by eighty-two charming unimportant painters, cases of gay china and colored glass, jeweled miniature portraits of dandies in tight trousers and wives in wide skirts, engravings and furniture—all testi-

COLLECTORS of Persian pottery have become increasingly interested, as recent excavations offer them new examples, in a form of Iranian pottery dating from the seventh to the ninth centuries which is known, from its supposed makers, the Guebers, as Geubry ware. The whole field is still something of a puzzle to the experts and each prefaces his attributions with many quali-

(Continued on page 76)

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NOTES ON CURRENT ART

(Continued from page 74)

fications, but the period at least is definitely established as immediately following the Arab conquest of the Sassanian empire. Certain of the Iranians, followers of Zoroaster and therefore fireworshippers or Guebers, fled before the Mohammedan conquerors, whose religion they refused to accept, and established themselves in remote hill regions where their position was practically unassailable. These are the people who, it is supposed, made a certain type of ware, decorated in *graffito* technique with designs of animals and floral scrolls and covered with a greenish or brown glaze. The fluency of these designs, the careless but quite assured manner in which they are fitted with the circular and curving areas of the interior of plates and bowls, has given them a high distinction in the eyes of connoisseurs.

They have been appearing a few at a time, in various public collections; the Rhode Island School of Design has recently received a piece as the gift of Dr. and Mrs. Murray S. Danforth. The pattern of this bowl is of a man on an elephant, and like all ware of this type, the design is executed on a white clay slip which covers a body of reddish earthenware. Two similar bowls which were excavated at Zendjan are in the Detroit Institute and two others were added to the Freer collection last year. The Metropolitan purchased a few examples in 1906. Their rare appearance in the market, however, is not the only reason for their being sought after; they satisfy the taste of those who know Rhages and Rakka ware very much in the manner that a piece of Sung pottery finally attracts the collector who begins with Chinese porcelain.

THE discoverers of the Columbia River and the first settlers in the Northwest were honored in a memorial which was unveiled at Astoria, Oregon, last July. The memorial was designed by Electus D. Litchfield of New York, and the work has been carried out by Attilio Pusterla. This is one of a series of monuments planned by the Great Northern Railway to commemorate the settling of the Northwest. Funds for the project were contributed by Mr. Vincent Astor in memory of his great-grandfather, John Jacob Astor, whose name was given to the far off settlement established by the pioneers whom he sent out to the mouth of the Columbia River in 1810.

The column is one hundred and twenty-five feet high and is placed on Coxcomb Hill, which is a six hundred and fifty foot elevation overlooking the city. It encloses a spiral stairway leading to an observation platform where a light will burn that will be visible to the vessels at sea.

A design in fresco begins at the base and spirals up the column presenting the various historical events in the settling of the country. There are fourteen distinct pictures seven feet in height; their colors are varied hues of earth tones from deep cream to chocolate brown. The illustration at the base shows the country occupied only by Indians and wild animals before the coming of the White Man. Next is the discovery of the Columbia by Captain Robert Gray on May 12, 1792. He is seen also sailing up the river, which takes its name from his ship, the *Columbia*, to Gray's Bay where he explains his achievement to a group of Indians. The arrival of Lewis and Clark at the mouth of the Columbia in 1805 is the following subject and they are shown in another picture boiling salt water at Seaside, Oregon, in order to procure salt for their return journey. The salt cairn in which they worked has been enclosed by an iron railing and a tablet commemorating the event was also dedicated in July. Other pictures illustrate the building of Fort Clatsop in 1805, the Lewis and Clark expedition at Fort Clatsop in the winters of 1805 and 1806, the party sent out by John Jacob Astor sailing around the Horn, the blowing up of the *Tonquin*, the sale of Fort Astoria to the Northwest Fur Company, and the final tableau is of the coming of the railroad in 1893.

IN the palace of the Prince de Sagan, Paris, now run as a gallery by I. Seligman, Clara Thomas has been showing ten maquettes for decorated interiors. Especially attractive was a ballroom floored with ringed redwood, sectioned like a horoscope, with a dance of the planets for a border, designed for Mrs. James Corrigan's new London house, also a bathroom for a famous French actress in green tile with mirror walls, and a summer-house for Palm Beach with roof hinged like a shell.

IT is a curious fact that the beautiful murals by José Sert exhibited at the *Jeu de Paume*, in Paris, which were begun twenty years ago for the interior of the new baroque cathedral at Viche in Spain, should have been characterized by the languor of Moorish legend, and in no way interpretative of the stark spirit of Spanish Christianity. Rarely has a distinguished Spanish decorator been more successful than with these ecclesiastical murals which he has crowded with troops of muscular slaves, elephants, ships, and beggar boys exploring pearl shells, painted in brown and gold and topped with

(Continued on page 78)



Four handsome old Figure Candlesticks made in 1751 in the reign of George II, by John Cafe.

THE Georgian period, thanks to the distinguished patronage of great families, brought the art of the English Silversmiths to its highest degree of perfection. It left to succeeding generations a rich heritage of exquisitely beautiful pieces, many rare examples of which are today contained in the famous Crichton Collection together with faithful reproductions moderately priced.

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(Continued from page 76)



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This beautiful pine tree desk

FROM an old Dower Chest came the quaintly carved pine trees and Chinese vases of conventional flowers.

From a little pine Wall Cupboard, the four square panes, the wrought hinges and raised panels on the sides.

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AT OUR SHOWROOMS you may see this desk, as well as other equally distinguished pieces of Danersk Furniture—beautiful forms in mahogany and walnut of Duncan Phyfe, McIntire, American Heppelwhite, Sheraton and Chippendale designs. Of particular interest, too, is a new group of French Provincial bedroom furniture. And there are fascinating gift tables in wonderful variety and at amazingly modest prices.

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blue skies and crimson curtains. Exhibited at the same time were forty leaves of a screen which Sert has painted for Mrs. Benjamin Moore's Long Island Salon, which pictured an imaginary hill-town on the Spanish Mediterranean. It has been designed with the delicacy of an etching and colored gray, silver, and rose.

THIS letter written by a child was printed in a recent bulletin of the Worcester Art Museum and came to that institution in response to the loan by the Museum of a number of photographs on mediæval subjects to a class of school children. "The Worcester Art Museum started off being generous to our school. They sent to the teacher's room many pictures. What I liked especially were knighthood pictures of Soldiers in Armor. The teacher took a whole History lesson to tell us about the pictures. I was out of my seat looking at the pictures, I was so excited, Ho!! I think I will go down to the Art Museum and thank them ever so much for the pictures."

This quite genuine and obviously boyish appreciation of pictures that made the Age of Chivalry an actuality has a ring of enthusiasm which is the chief reward of a museum's efforts. The museum entirely escapes its mortuary aspect when it recreates the past so vividly that a small boy cannot sit still for excitement.

Another letter shows the effect of these pictures on an unusually imaginative and thoughtful or perhaps mind with a distinct poetical cast:

"The Art Museum sent our room some pictures. The teacher showed us some but there was a white bunch left. I said to myself, 'Those pictures are no good. If they were the teacher would have shown them to us.' One day I made up my mind to see them. I opened one picture. It made me shiver like a cold winter morning for it was a battle with Joan of Ark at the head of the army. I was so excited I wanted to become a knight like Don Quixote. The next was another battle. I opened it slowly and the point of a spear was the first to be seen. I almost thought I was in the battle myself. I still went on and saw all of Joan of Ark. I thought the teacher was keeping a surprise. That night I dreamt I was Joan of Ark."

A closer vision of the life of other days is presaged in the indelible impressions that are indicated here.

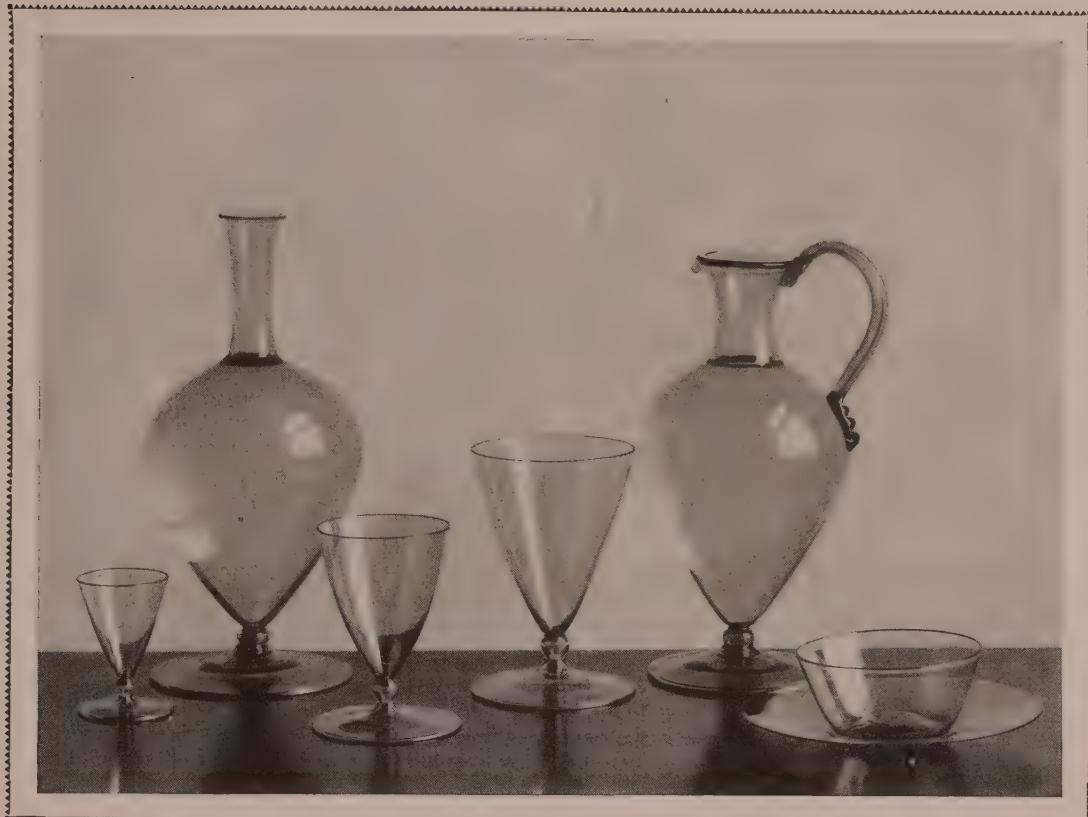
THIS year even Picasso, whose genius never seems to tire of exploration, has bent his Spanish temperament to a temporary investigation of the melodies and rhythms of the negro. Included in the Exhibition of Recent Works of Picasso, at the Galerie Paul Rosenberg, in Paris, were several pictures dated 1918 and 1924 which M. Rosenberg had sold and recently bought back from the Quinn collection. These pictures, painted during Picasso's purest abstract period, appeared cold beside the recent works where the decorative subject matter had been simplified and restricted to melons, sheet music, mandolins, saxophones, and newspapers. A series of pink nudes, stirring with a negro kind of melancholy, wandered angularly from one canvas to another. One of *Three Women Before a Window* might quite easily have been intended as a portrait of Florence Mills. Another sat beside an unfinished bust in black marble. Behind still another, an iron grill flattens itself out against the blue sky like an etching. Evidently the group of abstract pictures shown in a separate room were painted as entertaining, merely beautiful, diversions. In some of them, mechanical designs were carried out by means of earth dried in glue.

PORTRAITS by Raeburn, Hoppner and Romney, each of them bringing the highest price ever paid for a picture at the time of their last appearance in the auction room, are included in the collection of the late Lord Michelham which will be sold by order of the Dowager Lady Michelham at Hampton and Sons, London, beginning November 23. In 1901, when the Hoppner, which is a portrait of Lady Louisa Manners, was sold at Robinson Fisher's it brought £14,752 at that time the highest price ever given for a single painting at auction. The portrait had remained in the family of the subject until that time, the last owner being Lady Charles Bruce. Ten years later Raeburn's portrait of Mrs. Robertson Williamson was sold at Christie's for £23,415 establishing a new record. Two years later, in 1913, Romney's portrait of Anne, Lady de la Pole, brought £41,370 at Christie's, the largest price up to that time. (A higher record for a Romney was recently established when the portrait of Mrs. Davies Davenport brought a little more than £60,000 in the sale of the collection of General William Bromley-Davenport last summer.)

The Michelham sale will have a particular interest for the collector as these pictures will doubtless bring even higher prices than heretofore, the English school having met with a steadily growing appreciation. Further, the presence of a number of other important paintings in the collection

(Continued on page 80)

VENINI & CO. VENETIAN GLASS
MURANO, VENICE PARIS & LONDON



THE modern home in good taste must have its fine glass for all occasions.

In Venini ware one has that which is not only beautiful, but possessed of a rare individuality which adds much to its attractiveness. & The skill and artistry which brought world fame to the Venetian glass makers of the Sixteenth Century, is the inspiration of Venini & Co. today.

Reproductions of these exquisite pieces—table services, vases, candlesticks, lamp

bases, powder jars and perfume bottles—have been made with perfect fidelity in design and workmanship. New patterns have been developed to meet special present-day requirements. & You are cordially invited to our Madison Avenue Bottega, where you will find many fascinating patterns of Venini glassware in inimitable colorings and textures. If this suggested call is not convenient, you may write us and we shall be glad to tell you in what shops Venini glassware may be seen.

IMPORTED BY
BENELLO BROTHERS INC.
584 MADISON AVENUE
NEAR 57TH STREET
NEW YORK

makes the group an exceedingly brilliant one. One of these is Sir Thomas Lawrence's full length portrait of Mrs. Angerstein and her child, which was first exhibited at the Royal Academy in 1800. Also by Lawrence is the well known portrait of a little girl, called *Pinkie*, its subject being Miss Mary Moulton Barrett, the aunt of Elizabeth Barrett Browning. This painting Armstrong calls "the masterpiece of Lawrence during his early maturity, in that lively, momentary manner which he was afterwards to make so popular."

Gainsborough is represented by a portrait of Master Heathcote which he is said to have painted under protest but relented when the parents brought the little boy very simply dressed; he said he would not have considered the commission if they had presented him in a fancy costume. There is also his portrait of a little girl, Miss Tatton, which Lord Michelham lent to the Old Masters Exhibition at the Grafton Galleries in 1911.

The last of the many portraits of Lady Hamilton by Romney is in the Michelham Collection; it is said that this final record of the beautiful Emma was painted after she came home from church in her wedding dress.

A GREAT deal of reclame was lent in Paris to the exhibition of Adolescent Mexican Art (four hundred paintings by Mexican children all under fourteen years of age, organized by Señor Martinez of the École des Beaux Arts in Mexico City), by the fact that every afternoon Picasso descended from his yellow Hispano, entered the gallery of *l'Amérique Latine*, and remained two hours in admiration before an art that rebuked his own sophistication with the natural maturity of youth. Real healthy vitality, mixed with genuine inspiration in the canvases of these talented tropical children, taught to draw but never bothered by the theories of aesthetics, in open-air academies, whose art rarely permitted one to point at the age of the painter, but continually suggested the work of the modern French primitive—Henri Rousseau. Three pictures from this exhibition were bought by the State for the *Musée Jeu de Paume* now run as the foreign section of the *Musée Luxembourg*.

THIS summer, Monsieur Cognacq, owner of the chain of French department stores called *La Samaritaine* and possessor of one of the finest collections of eighteenth century pictures, furniture, and *objets d'art* in the world, exhibited the rarest tenth of his collection in one of his own stores on the Grande Boulevard. For two reasons, this exhibition attracted special attention, one of which was the fact that Monsieur Cognacq, who is now in his eighties, had only a few months before presented his entire collection to the French nation, accompanied by a stipulation that it is to be placed in a museum which he is constructing on the Boulevard des Capucines next door to *La Samaritaine*. The other is that the best specimens of this collection, including pictures by Watteau, Fragonard, Gainsborough, Reubens, Renoir, Cézanne, and a charming collection of jeweled miniatures by Boucher, are to be sent to New York for exhibition in the Jonas gallery, the proceeds of which are to be devoted to a fund for French war orphans.

DEAN Cornwell, an American artist, is to assist Frank Brangwyn in painting the murals which the latter has received a commission to execute in the Royal Gallery of the House of Lords. The paintings are to form a war memorial and the subject is to be a *Pageant of the Empire*. There will be ten paintings in the series.

A RARE Romanesque ivory plaque has recently been presented to the Cleveland Museum by John L. Severance in memory of J. H. Wade. This tribute is especially appropriate because the gift is so much in keeping with the many gifts to the Museum from Mr. Wade, the late president of the Museum. The plaque, which is of the Lower Rhenish school, about 1100, is from the collection of Count Pourtalès of St. Petersburg and is published by Goldschmidt in his *Die Elfenbeinsculpturen*.

COLLECTORS of signatures of the signers of the Declaration of Independence have been interested in reading of the discovery of another of the rare signatures of Button Gwinnett, Governor of Georgia. Gwinnett signatures are so rare that a few years ago one sold for \$14,000, or \$1,000 a word and this record was broken last year when The Rosenbach Company paid \$22,500 for the one in the Manning collection. Word has come from England that the entry of Gwinnett's marriage has been discovered in the registers of St. Peter's Church in Wolverhampton. The entry is dated April 19, 1757, and there are also the records of the baptism of his three daughters. Gwinnett's claim to fame rests on the fact that he had a great aversion to the writing of letters and diaries, unlike other and more prominent signers of the Declaration who have proved less elusive to collectors. The few legal documents which he signed have been the chief source of Gwinnettiana.



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A simple adjustment—only to be made once—corrects the reading to the altitude of any locality. A child can understand the Stormoguide's advance weather information. It is an invaluable equipment for the home. And a pleasing ornament, too.

Tycos STORMOGUIDE

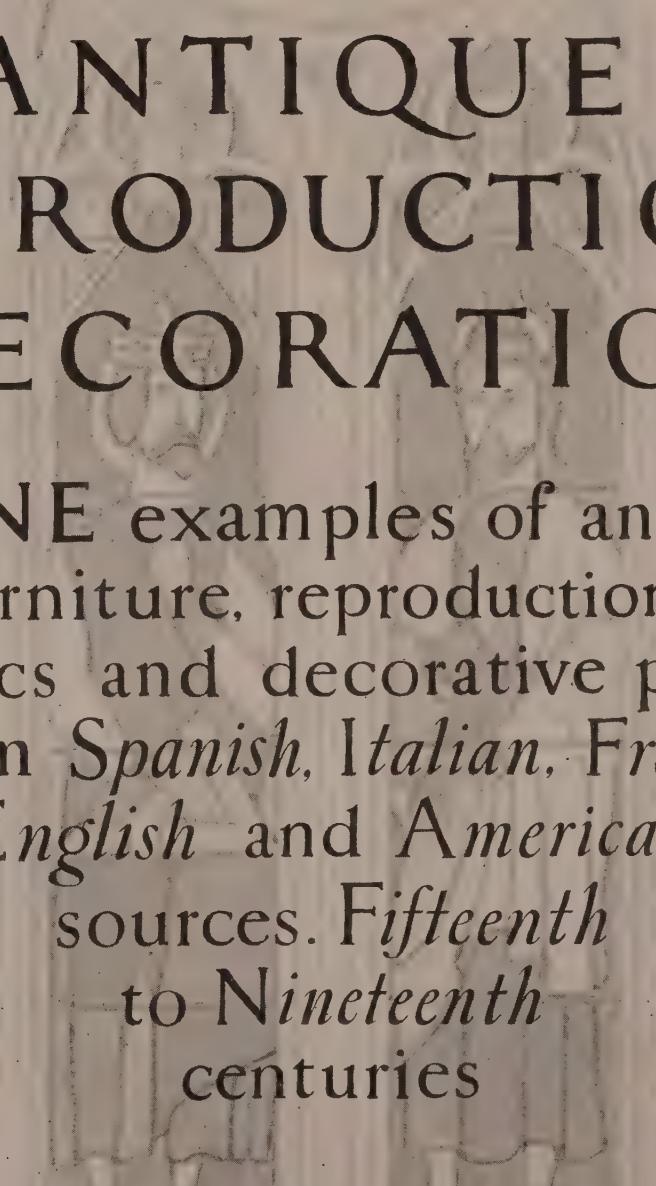
Stormoguide 2554, as illustrated, has a 5-inch silver metal dial set in a 7-inch frame, mahogany stand, 17 1/2 inches wide at base. Highly polished, it is an ornament to any home, club or office. Price \$50.00.

If for any reason your dealer cannot supply you with a Stormoguide, one will be sent direct upon receipt of price—postpaid and safe delivery guaranteed.

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IN GREAT BRITAIN
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FINE examples of antique furniture, reproductions, old fabrics and decorative pieces from Spanish, Italian, French English and American sources. Fifteenth to Nineteenth centuries

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Art Director
Federal Advertising Agency, Inc.

"**N**OTHING succeeds like success." Which, perhaps, is the reason for the successful use of Strathmore by successful artists.

The quality of Strathmore Artists' Paper and Boards is successful . . . Always uniform!

The surface is successful . . . No splotches, blemishes or pit-marks!

The finish is successful . . . It takes erasures without accident!

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"PAPER IS PART OF THE PICTURE"



STRATHMORE
Artists Paper and Boards

PRIMITIVE NEGRO SCULPTURE. By PAUL GUILLAUME and THOMAS MUNRO. *Harcourt, Brace and Company, New York.* Price \$6.00.

HERE has been a great deal written about negro sculpture from the æsthetic point of view during the past few years, but these contributions, largely in the pages of magazines, have been so argumentative, highly personal, and often hysterical that they can hardly become a part of any permanent literature on the subject. The French critic and American professor of art who are the joint authors of this most recent work on African wood carvings are to be commended for their obvious desire to include within their book everything that can be discovered about this art of the Congo and Sudan. Their chief and final interest is in the æsthetic side of the question, but they do not have the fault of many a writer who is too much of an æsthete to acknowledge the importance of an historical background; they present as much as can be discovered of the provenience of the wood carvings. In other words, they do not despise facts and they secure as many of them as possible. Considering that these are extremely difficult to secure, they have done better than their predecessors in presenting something of real value about Negro sculpture.

In the transition from the historical to the æsthetic side of their subject they lack a little in directness, and their generalizations are not so interesting as their discussion of certain pieces. The ideal arrangement of such a book, that of having facing pages of picture and discussion, has been followed without making the book simply a catalogue. It is easy to accept their contention that in these masks and fetishes there is evident a conscious feeling for design and the grotesqueness of the forms is not that of a primitive artist who is struggling with a naturalism he cannot master. The illustrations, which are forty-one in number, are of objects in the collection of the Barnes Foundation at Merion, Pennsylvania.

THE ART OF COMPOSITION. By MICHEL JACOBS. *Doubleday Page and Company, Garden City, New York.* Price \$7.50.

HAVING been a teacher of art for several years, Mr. Jacobs is familiar with the methods of presenting ideas in a form in which they may be most easily assimilated, and this volume, *The Art of Composition*, is really a practical text-book, giving largely by pictorial means a clear and easily understandable explanation of the principles of dynamic symmetry. He has removed from this theory the staggering array of algebraic and geometric formulas which are so discouraging to the average student and has made his work an introduction to the more technical treatments on the symmetry evident all through Greek art and discoverable also in the laws of nature.

Best known of the works on dynamic symmetry are those of Jay Hambidge, and to these as well as to *Nature's Harmonic Unity* by Samuel Colman and the works of L. D. Caskey, D. R. Hay of Edinburgh, and Professor Raymond of Princeton University Mr. Jacobs acknowledges his indebtedness. As an evidence of the extreme practicability of his book Mr. Jacobs offers a device which will help the photographer and motion picture director to bring their work into accord with dynamic symmetry.

MODERN POSTER ANNUAL. Volume Three, 1926-1927. *A. Broun, New York.* Price \$6.00.

THE fact that this unique experiment has reached its third year is good evidence that it deserves to be taken seriously. The idea of compiling a portfolio of over a hundred actual examples of the year's best work in advertising posters is certainly indicative of the increasingly serious position advertising is coming to claim for itself. If a comparison could be made between the work seen in this volume and that in one of ten years ago, it is probable that even the most cynical would be encouraged by the marked improvement in understanding the special problem involved in poster advertising. The present volume, purporting to contain in its attractively informal loose-leaf format "the year's finest examples of modern artistic advertising posters," provokes no extravagant remarks on our brilliant achievements, but it does indicate a growing consciousness of the poster as a form in itself and a commendable tendency to treat it as such and not merely as a pretty picture illustration. America is by no means the foremost in this field, as the few German examples testify, and even they are not the best of present day German advertising art. There are some American examples that equal them, but for the most part they show themselves to be more able, as well as more free and more clever than we.

The posters in the portfolio include work by Ludwig Hohlwein, O. Brubaker, E. A. Georgi, Bern Hard, L. Fupp, and Lynn B. Hunt. It is an excellent plan to compile in such a form the actual examples of the best work of such men and Mr. Broun's portfolio deserves serious consideration.

(Continued on page 96)



Anne, Lady de la Pole—G. Romney

By direction of the Right Hon. The Dowager Lady Michelham

THE RENOWNED COLLECTION OF PICTURES & OBJETS D'ART

formed by the late LORD MICHELHAM including

G. ROMNEY:—Anne, Lady de la Pole; Lady Hamilton as Ambassador; Lady Forbes, Capt. Little's Children.

SIR T. LAWRENCE:—“Pinkie”; Mrs. Angerstein and Child.

T. GAINSBOROUGH:—Master Heathcote; Miss Tatton.

J. HOPPNER:—Lady Louise Manners; The Bowden Children; Mrs. Jenningham as “Hebe.”

SIR H. RAEBURN:—Mrs. Robertson Williamson; Lord Dundas.

F. BOUCHER:—La Pipée aux Oiseaux; La Fontaine d'Amour.

FRENCH 18th CENTURY FURNITURE

Tapestry Panel and 5 Suites from the looms of Gobelins, Beauvais and Aubusson; Sculpture Porcelain

HAMPTON & SONS

will sell the above by auction on the premises 20 ARLINGTON STREET, LONDON, S.W., on Tuesday, November 23rd, 1926 and five following days at 1 o'clock. On view Thursday to Saturday previous. Descriptive catalogues with plates \$5, without plates 50cts., may be obtained from the auctioneers, or consulted at the offices of the Art News, 49 West 45th Street, New York.

AUCTION OFFICES: 20 ST. JAMES' SQUARE, LONDON, S.W. 1.

Telegrams: “Selanlet, Picey, London.”

Spanish Antique Shop

EST. 1909

MONTLLOR
BROS.

Antiques of Beauty and Refinement that Breathe
the very Atmosphere of Spain's Olden Days.



A Typical corner at the New York Gallery

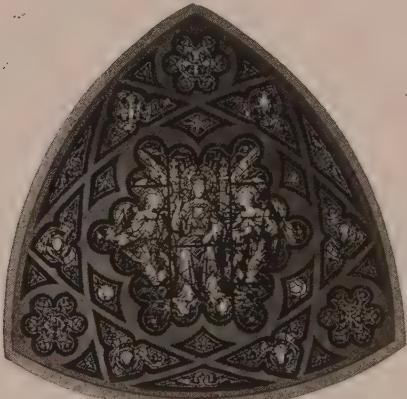
Painted Beds	Tables	Window Grills
Wall Shelves	Chairs	Carved Doors
Chests of Drawers	Varguenos	Door Knockers
Flower Vases	Tiles	Copper Vases
Ceramics	Pottery	Carved Stone
Mirrors	Carved Chests	Columns
Statuary	Old Fabrics	Lanterns, etc.

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Plaza Building

BARCELONA, SPAIN
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ARTISTS associated with the Payne Studios closely follow the traditional treatment of line, and give careful attention to shading, and contrasting of light and dark. They also design and execute Opalescent Glass Windows—built up in layers. We create Mural Paintings—originals or reproductions—for all types of interiors.

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HOWARD YOUNG GALLERIES



"Selling Rabbits," by James Ward

IMPORTANT PAINTINGS By AMERICAN and FOREIGN MASTERS

634 FIFTH AVENUE · NEW YORK

Opposite St. Patrick's Cathedral

WILDENSTEIN & COMPANY

Distinguished OLD PAINTINGS WORKS OF ART

TAPESTRIES

FRENCH FURNITURE

of the 18th Century

MODERN FRENCH PAINTINGS

647 FIFTH AVENUE NEW YORK

57 Rue La Böetie, Paris

A SHELF OF NEW ART BOOKS

(Continued from page 82)

"CHRISTIE'S," 1766-1925. By H. C. MARILLIER. *Houghton Mifflin Company, Boston, Mass.* Price \$15.00.

ALTHOUGH, as Mr. Marillier suggests in *Christie's*, it is perhaps to be regretted that money had perforce to intrude so prominently as a criterion in estimating the value of the many famous works of art quoted in this volume, collectors will nevertheless acquire both considerable knowledge and experience almost equal to astonishment from the facts which the author has set down in so enlightening a manner. Interspersed among the cold figures are brief but interesting biographical sketches of noted men who have, at various periods during the history which the book covers, been votaries at the shrine of the arts, and whose devotion is being continued even more zealously at the present time. Nor of these insights into the more intimate life of many public men is the romantic correspondence from Nelson to the beautiful Duchess the least engaging, although the great admiral in one letter damned the great auctioneer. Similarly the illustrations which appear in this history of these famous auction rooms will recall the *Christie's* from the earlier times of the Georgian knee breeches, to the present day soft-voiced men in black coats and striped trousers, who disperse the treasures of ancient families with the noiseless drop of an ivory hammer.

With the trend of those things seen at number 8 King Street toward the western world, *Christie's* will be of assistance to connoisseurs in this country in ascertaining the vicissitudes which many of the examples they now possess have known in the past. Nor can the figures quoted in the list of sales held in the last century and a quarter fail to appear other than stupendous in their magnitude. Within the covers of this book many errors of judgment displayed by collectors are disclosed, but as an example of ignorance of values the purchase by Sir J. B. Robinson of four Boucher cartoons for Beauvais tapestries is probably outstanding. Doubtless giving his agents *carte blanche* to procure these, the knight became their possessor at the enormous figure of £23,415, while twenty years later they were disposed of at Christie's for 18,000 guineas, and as Mr. Marillier points out, even this in the opinion of judges was an ample price. Another and greater loss experienced by a collector was at the sale of the collection of the late Charles Wertheimer, when the famous rock crystal biberon, for which this connoisseur had paid 15,000 guineas, failed to bring more than £3,800.

It is impossible for the most material-minded reader to peruse the pages of this history and not understand the pangs which the original owners must know at seeing their treasures pass into other hands. Between the lines of the more or less statistical figures are references which carry the reader in many instances to the misfortunes which have of recent years fallen upon many a noble English home. And that during its lifetime the humor of *Christie's* should be restricted to such items as appear in the appendix, is proof of the dignity which prevails in the transaction of its business. Apropos of this Mr. Marillier, speaking of the silent tension which is at times inevitable in an auction room, says this occasionally finds relief in cheers at the fall of the hammer but that such moments are rare, although more often known in the old days when the rooms were the center of a fashionable gathering.

That which Mr. Marillier aptly refers to as the curve of rise and decline in the market value of art works is represented in this volume in a manner equally fascinating and instructive. Without the authentication of the figures quoted it would in many instances be difficult to admit that these large fluctuations could occur in such short periods. That these variations in the prices of pictures are governed rather by passing vogues than the prevailing financial conditions is evident from the comparative tables dealing with individual items in the same sale, nor is it possible to explain the change of fashions as it affects the works of different artists. It is equally inexplicable that a collection of Lafayette relics of our War of Independence should not have attracted more patriotic sentiment when in 1906 they failed to reach the reserve and were withdrawn at 5,400 guineas.

Mr. Marillier has succeeded in giving to connoisseurs and to potential collectors alike a compendium of facts which, had they been handled other than in the instructive and entertaining manner of *Christie's*, could not have aspired to attract more than technical readers. This book will be lifted down from library shelves and from its pages connoisseurs will trace the history of some rare specimen which has been offered for public sale.

THE HOUSE OF GOD. By ERNEST H. SHORT. *The Macmillan Co., New York.* Price \$7.50.

BOOKS on art are generally either historical or interpretative; those that are histories are not likely to draw deductions and those that interpret too often assume a greater familiarity with the background than the reader can furnish. *The House of God*, by Ernest Short, is an unusual book

(Continued on page 98)

November, 1926, INTERNATIONAL STUDIO

DURAND-RUEL INC.

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New York
12 East 57th Street
Paris
37 Avenue De Friedland

*Louis XVI Wing Chairs
(Utrecht Velvet)*

*Florentine Vase
made up as lamp*

*Louis XVI Inlaid
Tip-top Table*



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POTTERY

PEWTERS
OLD FRENCH SHIP MODELS
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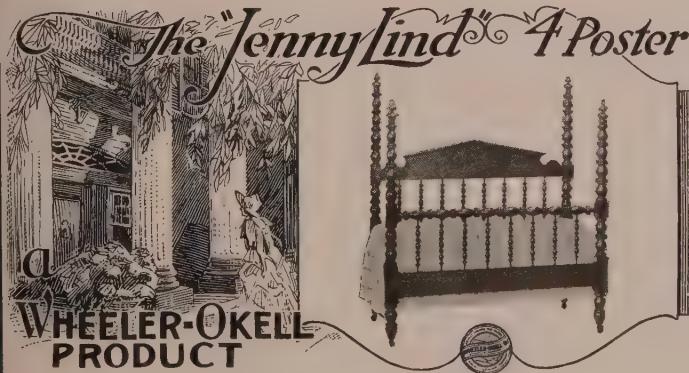
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Shipments are now being received
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AN AUTHENTIC DESIGN

ONE of our "Twin" or "Double" sizes by master
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Fifty exclusive styles illustrated in handsome catalog—
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ITALIAN ANTIQUES

From generation to gen-
eration, collectors of rare
and charming old pieces
gathered from abroad.

This well-known estab-
lishment cordially invites
you to inspect a magnifi-
cent collection which oc-
cupies an entire building.

LAVEZZO & BROTHER, INC.

154 EAST 54TH STREET
NEW YORK

(Continued from page 96)

because it combines the two points of view to a remarkable degree. Historically it is the story of the architecture of the temples of all ages and races, from the pyramids of Egypt to the modern church. The aspect of the temple is analyzed in relation to the belief as well as the social and political conditions of the builders. The Egyptian temples were not only the result of a people deifying their king so that his tomb became the place of worship, but they were made possible by the amount of available labor and the ample leisure which Egypt's protected position insured to vast building enterprises.

The Greek temple, in direct opposition to the Egyptian, was the result of an intellectual concept worked out by a whole people; it is the triumph of a logic which was evolved out of many generations of freemen, people who not only enjoyed a greater political but also intellectual freedom. The Gothic Churches were the expression of an age of faith and the picturing of that faith in its minutest detail occupied not only the builders of the church but those who came to decorate it, the sculptors and glass makers, so that the result was an integral thing, conceived as a whole.

In India the temple, with its infinite carvings adorning vast pyramidal masses, is never an organized unity as we think of it. It has not that orderliness which we consider an essential of architecture. But judged as the expression of a people who denied the outer world and affirmed the unseen it becomes perfectly logical.

This book, however, does not stop with a discussion of such widely differentiated forms as the Oriental and the European types of religious architecture, but goes exhaustively into the various manifestations of each. The change from Romanesque to Gothic, the type of Romanesque prevailing in different countries, Saxon and Norman architecture, the churches of Russia as well as those of Spain and France and the city states of Italy, the later architecture of France and England, and finally the nineteenth century in England, France, and America, provide a tremendous amount of material which the author has reduced to terms understandable by the average reader.

In speaking of the great modern cathedrals of Westminster and Liverpool and the Cathedral of St. John the Divine in New York he says that "the faith of the many is again being allied with art in all its forms" and that these modern churches show that "builders and decorators can still work together for a communal end, which may rightly be described as of the people and for the people. . . . When what is best in art is allied with what is noblest in thought and feeling, a House of God will arise again equal in beauty and significance to any in the long history of man."

ART, FOR AMATEURS AND STUDENTS. By GEORGE J. COX. Double-day, Page and Company, Garden City, New York. Price, \$5.00.

IT is so seldom one finds a book of expository character at once solidly conceived, beautifully written, and attractively presented, that the discovery of such a volume is a temptation to indulge in superlatives—or else remain in effective restraint, "I like it." Such a book, certainly, is this by George J. Cox, and to an attitude such as the latter the reviewer will try to confine himself without lapsing unduly into an indulgence in the former.

Mr. Cox imposes on his audience no impetuous theories, no aggressive mannerisms, no fond artistic favorites. On the other hand, he is very far indeed from a text-book innocuousness or the mechanical boredom of a mere retailer of information. His approach to his subject is that of a real thinker, and the result is that his volume shows a breadth, a penetration, and a complete harmony which are seldom found in any kind of handbook to the arts.

The organization of this book is unique enough and effective enough to deserve especial mention. The author's purpose, in his own words, is "to provide a flexible instrument with which the amateur and student may examine and appraise each characteristic phase of art—ancient or modern." In attempting this he has merely explained the fundamental principles that are almost everywhere recognized as essential in a work of art: line, space, color, *notan* (the Japanese term introduced by Professor Dow, signifying light and dark in distinction to light and shade). In elaborating the study of these qualities he goes on to consider balance and symmetry, contrast, repetition, radiation, subordination, transition—all the ephemeral qualities which mean good composition. In discussing such seemingly school-room topics as these Mr. Cox shows himself truly a critic and not a pedant, as there is not once a suggestion of a hard-and-fast laying down the law which is so hard to avoid in a consideration of qualities at once so intellectual and so intuitive. He constantly insists that even his flexible rules are only staffs and not armatures, and though he modestly claims to anticipate "no

(Continued on page 100)



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A SHELF OF NEW ART BOOKS

(Continued from page 98)

fatally unanimous agreement" with his definitions, they are of a nature that cannot provoke much dissension among open-minded observers.

With these criteria in mind the author presents short analyses of architecture, sculpture, painting, and the minor arts, and supplements them with a series of annotated plates at the end of the volume which are an invaluable aid to any student or interested amateur. At first there are paintings and sculpture reduced to line drawings, and then others to space compositions, mass studies, tone analyses, and finally actual photographs of the objects themselves. A study of these excellently chosen illustrations will yield to the student as much insight and understanding as he is able in himself to receive.

One more word of commendation and that is all. Mr. Cox's book is written in a style that is neither sententious nor flippant, neither professorial nor "popular," and the small pen-and-ink decorations by the author combine with a beautiful typography to make a book that really deserves even the enthusiasm it has here received.

THE LURE OF ENGLISH CATHEDRALS. By FRANCES M. GOSTLING. *Robert M. McBride and Company, New York.* Price \$2.50.

THIS is a reprint of a volume whose interest lies not so much in the actual information it gives as in the pleasant story-book atmosphere it imparts to the old cathedrals. There is little actual description, except incidentally—the author, as she says, is "no architect"—the illustrations are not nearly adequate to their subjects, and the historical notes are discursive and at times irrelevant. This manner of treatment, however, has a certain charm, and makes the book in many ways rather superior to the more business-like book of this type. It is rather a pleasant medium between the crisp efficiency of one type of guide-book and the blatant sentimentality of another.

In her ecclesiastical rambles the author is principally interested in the famous persons who at one time were intimately associated with the old churches, and her book abounds in tales and legends of archbishops, saints, princes, and monks and bits of early history of the towns before they were dignified by their cathedrals. This is all very pleasant reading, and though the book is not at all a vicarious visit for the stay-at-home, it cannot be denied that it is an interesting story-book for him.

(Continued on page 102)

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A SHELF OF NEW ART BOOKS

(Continued from page 100)

GUTENBERG TO PLANTIN.

An Outline of the Early History of Printing. By GEORGE PARKER WINSHIP. Harvard University Press, Cambridge, Mass. Price \$3.00.

THESE is here presented an extremely interesting narrative of the development of fine printing from the time of the invention of typography in the middle of the fifteenth century through the work of the last master printer, Christophe Plantin, a little over a hundred years later. After him, as the author says, "the publisher dominated the craftsman."

Even to the layman who is not primarily interested in typography, this book will be an extremely compelling story and incidentally a splendid reflection of the mediæval temperament. There is no controversial detail and the facts that are given are of well established authenticity. The growing interest in the last few years in typography and book-making is a splendid sign of an increasing discrimination, and this book will do much to further that interest.

THE ART IN PAINTING.

By ALBERT C. BARNES. Harcourt, Brace and Company, New York. Price \$6.00.

VERY much in the manner of those critics whose methods he finds so inadequate, Dr. Barnes looks at a painting with that singleness of vision which keeps him from seeing it as a whole. Bernhard Berenson, according to Dr. Barnes, has reduced art criticism to the terms of the handwriting expert and Professor Mather sees in a picture only its emotional and literary content. Dr. Barnes shifts the point of view, it is true, but limits it to that aspect of painting that is concerned with structure, the relation of form, its plastic meaning as he himself would say. In this light he discusses some three hundred paintings, picture by picture, from Giotto to Matisse. Such a sentence as this is typical: "In this picture design is paramount and is achieved by line and all-pervasive color, atmosphere and glow." Variations of this, endlessly repeated, result in a monotony unrelieved by any rounding out of the discussion of the less tangible elements of the picture, the evidences of personal temperament and experience, or the manifestation of the ideals of an age.

The composition of a picture is of exceeding interest, but a communication of the reasons for its effect seems to elude the pen of Dr. Barnes, however conscientiously he

(Continued on page 104)

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Before me, a Notary Public in and for the State and County aforesaid, personally appeared Franklin Coe, who having been duly sworn according to law, deposes and says that he is the Business Manager of the INTERNATIONAL STUDIO and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 41, Postal Laws and Regulations, to wit:

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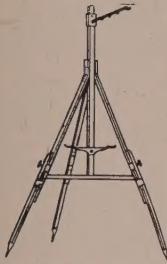
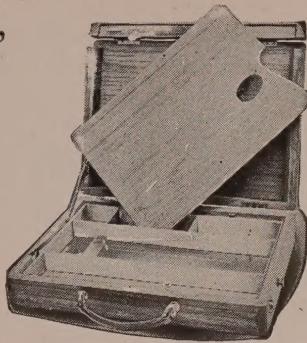
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Franklin Coe, Business Manager. Sworn and subscribed before me this 20th day of September, 1926. (Seal). William J. Spier, Notary Public, Queens County, No. 3749, N. Y. County Register No. 7644. My commission expires March 30, 1927.

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A SHELF OF NEW ART BOOKS

(Continued from page 102)

sets about examining the broad field of modern painting. While he proceeds leisurely through the course of painting in Europe from mediæval times, he is obviously setting the stage for those contemporaries in whom he is most interested in proving a part of the main current, men like Picasso and Matisse; to other contemporaries like Robert Henri or Randall Davey, he administers a smart slap as purveyors of "popular substitutes for art." The book is well and copiously illustrated, not only from his own collection at Merion, Pennsylvania, but from the principal collections of Europe.

GESCHICHTE DER SPANISCHEN MALEREI. Von AUGUST L. MAYER. Mit 373 Abbildungen im Text. Verlag Klinkhardt und Biermann, Leipzig.

(HISTORY OF SPANISH PAINTING, with 373 illustrations. By AUGUST L. MAYER. Klinkhardt and Biermann, Leipzig.)

DR. MAYER, the internationally known expert on Spanish art, has revised his old book on the history of Spanish painting, which appeared first in the autumn of 1913, and brought it up-to-date in every respect, while the publishers have done their part in providing it with a great number of illustrations. In that way the student of this school of painting, who knows German, is enabled to follow its development from the Romanesque period until after the death of the last of the great Spaniards, Goya; and the art-lover, even if he is not a German scholar, will at least get a good idea of Spanish painting and its characteristics by looking through the illustrations, which have been chosen with great discrimination. As the interest in Spanish art in this country has increased so much during the last few years, it is greatly to be regretted that this authoritative book is not available in an English version, for it would undoubtedly supply the distinct want of an up-to-date work on this fascinating subject.

Dr. Mayer has arranged his narrative regionally and temporally, treating the various parts of Spain in broad but clearly defined outlines, and devoting long and illuminating chapters to the most prominent artists, such as El Greco, Ribera, Velasquez, Murillo, and others. These masters thus stand out from the general level like the high peaks in a mountain range, instead of being isolated mountains rising suddenly and inexplicably from the plains.

The value of the book is greatly enhanced by an extensive list of references and several indexes, giving all the names of artists and other persons as well as places mentioned in the text.

BOOKS RECEIVED

THE CHEMISTRY AND TECHNOLOGY OF PAINTS. By MAXIMILIAN TOCH. Third edition, revised and enlarged. D. Van Nostrand Co., New York. Price \$5.00

1000 IDEEN ZUR KÜNSTLERISCHEN AUSGESTALTUNG DER WOHNUNG. Alexander Koch, Darmstadt, Germany

JOSEPH PENNELL'S PICTURES OF PHILADELPHIA. J. B. Lippincott Company, Philadelphia. Price \$2.50. Contains reproductions of sixty-four lithographs of Philadelphia made in the summer of 1912, after an absence of thirty years. There is a short introduction by Elizabeth Robins Pennell.

HANDBUCH DES KUNSTMARKTES. Geleitwort von DR. MAX OSBORN. Antiqua Verlagsgesellschaft. Hermann Kalkhoff, Berlin. A handbook of art markets, containing art addresses for Germany, Danzig, and German-Austria. There is a preface by Dr. Max Osborn.

DEUTSCHE KUNST UND DEKORATION. Illustrierte Monatshefte. Verlagsanstalt Alexander Koch, Darmstadt, Germany. A quarterly publication with articles and illustrations, dealing with interior decoration, paintings, sculpture, architecture, woman's work, and the art of the garden.

MEXICAN ARCHITECTURE, DOMESTIC, CIVIL AND ECCLESIASTICAL. By ATLEE B. AYRES. (Introduction, preface, and four hundred and twenty-six illustrations.) William Helburn, New York. Price \$25.00. To be reviewed later.

SOME LESSER KNOWN ARCHITECTURE OF LONDON. By JAMES BURFORD and J. D. M. HARVEY. William Helburn, New York. Price \$6.00. To be reviewed later.

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ART CALENDAR

Ackermann Galleries, 50 East 57th St. Water-color drawings and colored etchings by Elyse Lord, through November.

Ainslie Galleries, 677 Fifth Ave. Street scenes of Paris by Prof. Morino and exhibition of paintings by John Ross Key of Maryland, Nov. 1-15. Paintings made in the Canadian Rockies by Anna Boyd Allen; scenes in Guatemala, Spain, and California by Blanche Collett Wagner, Nov. 15-29.

American Fine Arts Galleries, 215 West 52nd St. Winter exhibition of National Academy of Design. Nov. and Dec.

Anderson Galleries, Park Ave. and 59th St. Annual retrospective exhibition of work by students and graduates of Tiffany Foundation; exhibition of portraits and paintings by Olga Szekely-Kovacs, Nov. 9-27.

Bonaventure Galleries, 536 Madison Ave. Exhibition of autographs, portraits, and historical scenes.

Brooklyn Museum, Eastern Parkway, Brooklyn. International Exhibition of modern art arranged by the *Société Anonyme*, Nov. 20-Jan. 2.

Daniel Galleries, 600 Madison Ave. Paintings by modern American artists.

Dudensing Galleries, 45 West 44th St. Portraits in sepia by Yargo, Nov. 1-20. Landscapes and figures by Ulreich, Nov. 22-Dec. 11.

F. Valentine Dudensing, 43 East 57th St. Paintings by Louis Eilshemius, Nov. 8-27.

Durand-Ruel Galleries, 12 East 57th St. Portraits by Robert Vonnoh, Nov. 15-30.

Ehrich Galleries and Mrs. Ehrich, 707 Fifth Ave. Special exhibition of old masters; portraits in miniature by Charles Turrell; jewelry by Frank Gardner Hale; special showing of gifts suitable for Christmas, through November.

Ferargil Galleries, 37 East 57th St. Exhibition of paintings by Folinsbee, Lawson, and Lathrop, to Nov. 15.

Grand Central Galleries, 15 Vanderbilt Ave. Exhibition of the New Society of Artists, Nov. 15-Dec. 4.

Harlow Galleries, 712 Fifth Ave. Etchings by Whistler, McBey, Bone, Benson.

P. Jackson Higgs, 11 East 54th St. Renaissance bronzes; Chinese sculpture; sculpture by Louis Rosenthal.

Hispanic Society of America, 156th St. and Broadway. Paintings by old and modern Spanish masters.

Holt Galleries, 630 Lexington Ave. Paintings by Helen K. McCarthy and Clara Brooks, Nov. 22-Dec. 11.

D. G. Keleian, 598 Madison Ave. Antique Oriental sculpture and pottery; Gothic sculpture.

Kennedy Galleries, 693 Fifth Ave. Etchings by Rembrandt, Nov. 1-30.

Keppel Galleries, 16 East 57th St. Exhibition of modern etchings.

Kleinberger Galleries, 725 Fifth Ave. Italian and Flemish primitives.

Kleykamp Galleries, 3 East 54th St. Recent excavations of T'ang tomb pottery.

Kraushaar Galleries, 680 Fifth Ave. Watercolors by Louis Kronberg and etchings by Deaufrère, through November.

John Levy Galleries, 559 Fifth Ave. European and American paintings.

Lewis and Simmons, 730 Fifth Ave. Old masters and art objects.

Macbeth Galleries, 15 East 57th St. Memorial exhibition of works of Ernest Haskell, Nov. 9-23.

Metropolitan Museum, Fifth Ave. and 82nd St. Joseph Pennell exhibition, Nov. 9-Jan. 2.

Milch Galleries, 108 West 57th St. Landscape paintings by John Carlson and watercolors by Alice Judson, Nov. 1-15. Marines by Armin Hamsen and lithographs of Glacier National Park by Guy Wiggins, Nov. 15-27.

Montross Galleries, 26 East 56th St. Paintings by Ambrose Patterson, Nov. 1-15. Oils and water-colors by Robert Hallowell, Nov. 22-Dec. 11.

National Arts Club, 15 Gramercy Park. 21st Annual Exhibition of the Books of the Year, Nov. 4-26.

New Art Circle, 35 West 57th St. Exhibition of work by Georges Rouault.

New Gallery, 600 Madison Ave. Exhibition of old paintings by Edward B. Bruce, through Nov.

New York Public Library, 42nd St. and Fifth Ave. Exhibition of the art of the wood engraver and recent additions to the print collection.

Parish-Watson, 44 East 57th St. Chinese porcelain and pottery and Persian pottery.

Persian Art Center, 50 East 57th St. Persian textiles, lacquers, miniatures, etc.

Ralston Galleries, 730 Fifth Ave. Eighteenth century English portraits and Barbizon paintings.

Reinhardt Galleries, 730 Fifth Ave. Exhibition of French moderns, Nov. 15-30.

Salmagundi Club, 47 Fifth Ave. Annual exhibition pencil drawings, etchings, black-and-white illustrations, Nov. 5-20. Thumbox sketches, Dec. 1-Dec. 19.

Schwartz Galleries, 517 Madison Ave. Group of etchings by modern masters, through Nov.

Scott and Fowles Galleries, 680 Fifth Ave. Eighteenth century English paintings; modern drawings and sculpture.

Weyhe Galleries, 794 Lexington Ave. Exhibition of sculpture by Moselfio, Nov. 1-15.

Wildenstein Galleries, 647 Fifth Ave. Eighteenth century French paintings and drawings.

Max Williams, 805 Madison Ave. Ship models and prints and paintings of ships.

Yamanaka, 680 Fifth Ave. Ancient Chinese and Japanese art.

Howard Young Galleries, 634 Fifth Ave. Exhibition of recent paintings by Emma Ciardi, Nov. 1-13. Paintings of ships and the sea by Gordon Grant, Nov. 22-Dec. 4.

AURORA, ILL.

Fourth Annual Exhibition from Grand Central Galleries, New York, through November.

BUFFALO

Independent Gallery, 571 Main St. Fourth Annual Exhibition of Buffalo Salon of Independent Artists, Oct. 24-Nov. 14.

CHICAGO

Art Institute. Thirty-ninth Annual Exhibition, American paintings and sculpture. Oct. 28-Dec. 12.

Chicago Galleries Association, 220 N. Michigan Ave. Semi-annual exhibition by all members, Nov. 15-Dec. 15.

HINCHAM CENTER, MASS.

The Print Corner. Christmas exhibition of prints at reasonable prices, Dec. 1-15.

INDIANAPOLIS

John Herron Art Institute. Group of paintings by contemporary Indian artists, through Nov.

PHILADELPHIA

Sesqui-Centennial Exposition, Fine Arts Bldg. Exhibition of modern paintings and sculpture, to Dec. 1.

Pennsylvania Academy of the Fine Arts. 25th annual exhibition of the Pennsylvania Society of Miniature Painters; 24th annual water-color exhibition of the Philadelphia Water-Color Club, Nov. 7-Dec. 12.

Charles Sessler Galleries, 1310 Walnut St. Exhibition of original etchings by Sir. D. Y. Cameron, through Nov.

PITTSBURGH

Carnegie Institute. Twenty-fifth International Exhibition, Oct. 14-Dec. 5.

SPRINGFIELD, MASS.

City Library, Lecture Hall. Eighth Special Exhibition by Springfield Art League of oil paintings, Nov. 6-21.

WASHINGTON, D. C.

Arts Club, 2017 Eye St., N. W. Exhibition of paintings made by members during the summer, Oct. 31-Nov. 13.